HOW TO DRAW MANGA

More about Pretty Gals

McKAY Books, CDs, Movies & More
Art
Art Instruction
How To Draw Manga
6.00
12E

Hikaru Hayashi

HOW TO DRAW MANGA

More about Pretty Gals

HOW TO DRAW MANGA:
More about Pretty Gals
by Hikaru Hayashi

Copyright © 1999 Hikaru Hayashi
Copyright © 1999 Graphic-sha Publishing Co., Ltd.

This book was first designed and published in 1999 by Graphic-sha Publishing Co., Ltd.
This English edition was published in 2003 by Graphic-sha Publishing Co., Ltd.
1-14-17 Kudan-kita, Chiyoda-ku, Tokyo 102-0073 Japan

Drawing & production:	Hajime Yoshida, Kento Shimazaki, Kazuaki Morita, Yasuo Matsumoto, Kimiko Morimoto, Rio Yagizawa
Cover drawing & coloring:	Ganma Suzuki, Kazuaki Morita
Reference work:	You-wiing, Hagi Tsukimitsu, Nariaki Funabori, Hajime Yoshida
Scenario & composition:	Hikaru Hayashi, Go Office
English title logo design:	Hideyuki Amemura
English edition layout:	Shinichi Ishioka

English translation management: Língua fránca, Inc. (an3y-skmt@asahi-net.or.jp)
Japanese edition editor: Motofumi Nakanish (Graphic-sha Publishing Co., Ltd.)
Foreign language edition project coordinator: Kumiko Sakamoto (Graphic-sha Publishing Co., Ltd.)

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted in any form or by any means,
electronic, mechanical, photocopying, recording, or otherwise,
without the prior written permission of the publisher

Distributed by
NIPPON SHUPPAN HANBAI INC.
4-3 Kanda Surugadai,
Chiyoda-ku, Tokyo
101-8710 Japan
Tel: +81-(0)3-3233-4083
Fax: +81-(0)3-3233-4106
E-mail : nippan@netlaputa.ne.jp

Distributed in North America by
Digital Manga Distribution
1123 Dominguez St., Unit "K"
Carson, CA 90746, U.S.A.
Tel: (310)- 604-9701
Fax: (310)- 604-1134
E-mail: distribution@emanga.com
URL:http://www.emanga.com/dmd/

First printing: June 2003

ISBN: 4-7661-1242-3
Printed and bound in China

HOW TO DRAW MANGA

More about Pretty Gals

Contents

Chapter 1: Roundness and Curves 5

Suggesting Roundness and Curves 6
Avoiding Straight Lines When Drawing Female Figures ... 8
The Hems of Legs and Sleeves Are Always Curved 9
Generating a Sense of Volume Using Shade and Shadow ... 10
Cutaways and Angles 12
1. Cutaways
2. Angle I: Low Angle — Upward Perspective
Angle II: High Angle — Overhead Perspective
The Child vs. The Adult Figure — 1: Frontal View 18

Chapter 2: See-through Garments and Suggesting the Body Under Clothing 19

See-through 20
The Degree of Transparency
Thin Blouses and Camisoles
See-through Negligees and Sleepwear
Backlighting
The Wet Look
T-Shirts
Representing Fabrics and the Body 32
Close-fitted and Loose Clothing
Contour Lines and Fabrics
Special Materials
Unusual Apparel and Suggesting Creases and Sheen 42
Wetsuits
Sheen on a Matte Surface
Specialty Rubber Cat Suits
Leather Cat Suits
Close fitted Dresses
Bondage and Fetish Fashions
Assorted Bondage and Fetish Fashions
Glistening Skin: 1. Oiled Skin and 2. Metallic Sheen
The Body Wrapped in Ribbon or Gauze
The Child vs. The Adult Figure — 2: Back View 58

Chapter 3: Accentuating Particular Body Parts 59

Women Are Beauty Incarnate 60
Attractive Faces 62
The Eyes, the Nose and Cheeks, the Ears and Earlobes, and the Lips
The Delectable Nape 64
Accessories and Fashions That Accentuate the Nape
Alluring Shoulders and Arms 66
Arm Bands and Opera Gloves
Enchanting Hands 68
Gloves
A Seductive Back 70
Designs That Show off the Back
Attractive Breasts 72
Assorted Ways of Rendering the Breasts 72
Representing the Breasts under Various Fabrics and Fashions 74
Enticing Stomachs 76
The Navel Exposed
Manipulating Clothing to Expose the Navel
A Beguiling, Curved Waist 78
Emphasizing Curves: Belts and Sashes
Fashion Accents
Attractive Posteriors and Legs 80
Depicting the Posterior
Depicting Bare Legs
The Legs in Stockings, Tights, Knee-Highs, and Thigh-High Socks
Drawing Appealing Feet: Footwear
Attractive Feet and Ankles 84
Bare Feet and Socks
Fashionable Feet
Alluring Hair: The Figure Reclining 86
Long Hair
Short Hair
The Child vs. The Adult Figure — 3: Seated Figures 88

Chapter 4: Attention-getting Poses and Situations 89

Figure Seated with the Legs Spread 90
Figure in a Long Skirt
Figure in Jeans and Pants
Climbing and Descending Steps 92
Climbing and Jumping over a Fence 94
Putting on Pantyhose 98
Taking off Thigh-High Socks 100
Dressing in Bathing Suits 102
Dressing in Sailor Suits 104
Various Designs and Wearing Sailor Suits
Summer and Winter Sailor Suits
Steps in Putting on Makeup 106
The Appearance of Garments When Not Worn 110
Garments Folded and Hung
Discarded Garments
The Appearance of Garments When Removed 112
Sleeping 113
Biting and Clenching Articles with the Teeth 114
Showing Modesty
Kissing 116
The Child vs. The Adult Figure — 4: Figures Facing One Another ... 118

Chapter 5: Learn from the Pros 119

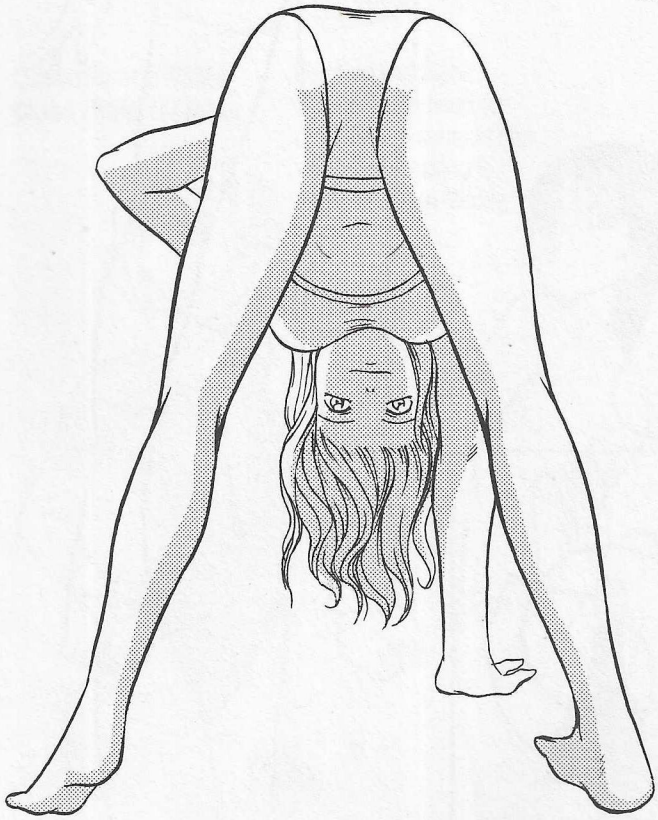
Big Sister (You-Wing) 120
Wild Leather (Tsukimitsu Hagi) 122
Fetish Friends (Nariaki Funabori) 124
Sweet Torment (Hajime Yoshida) 126

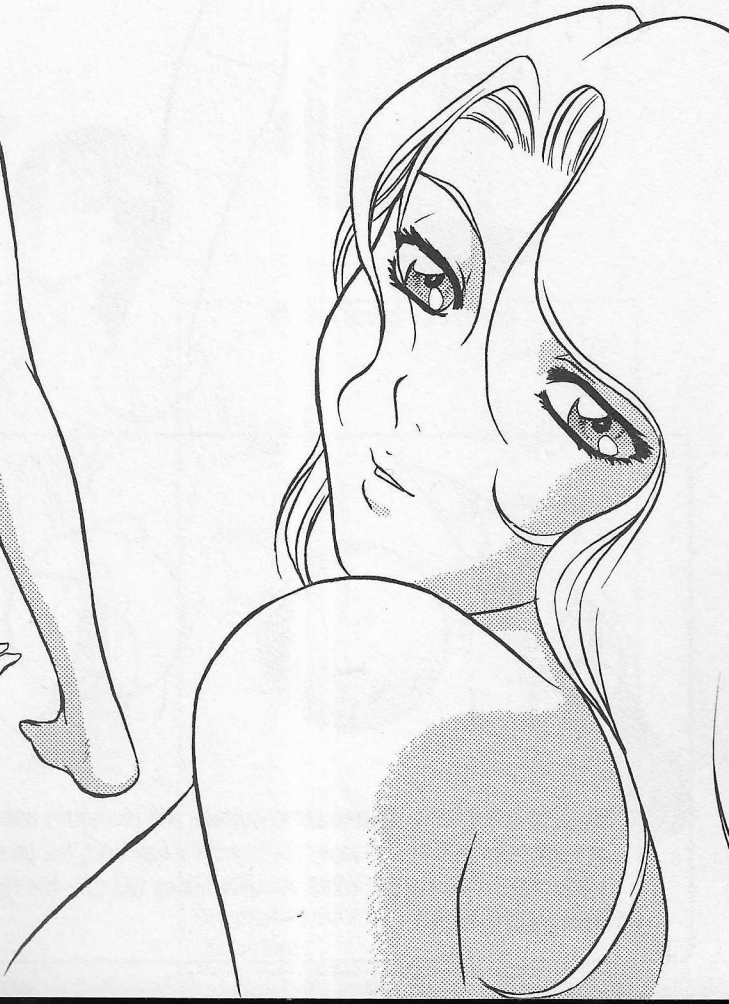
Chapter 1

Roundness and Curves

Suggesting Roundness and Curves

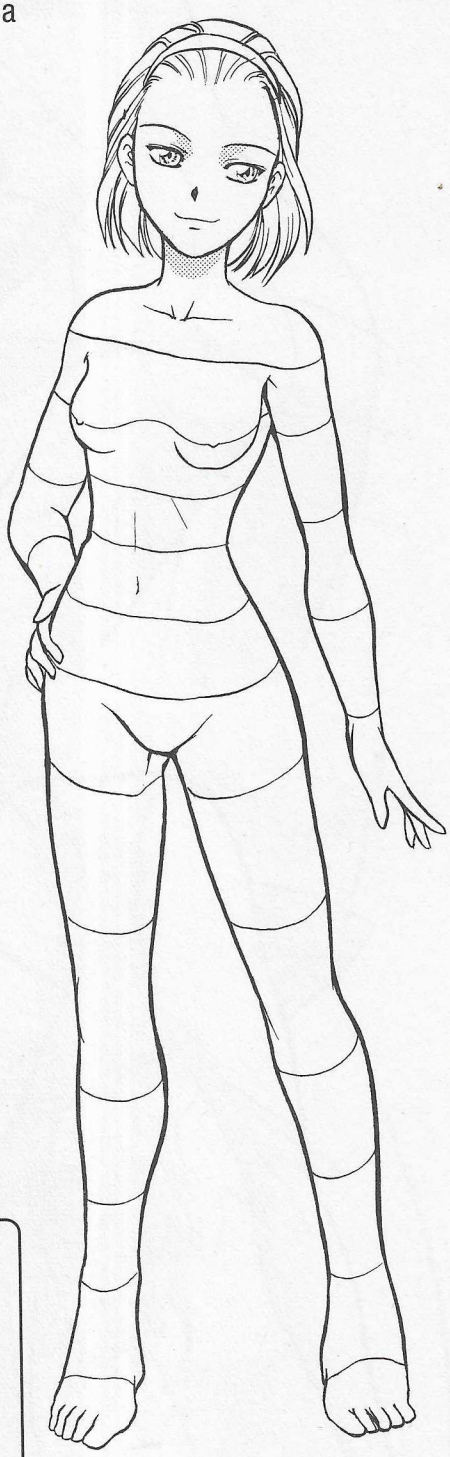
The female figure is curvaceous, no matter what the pose.
Use curved lines to suggest a soft, round form.

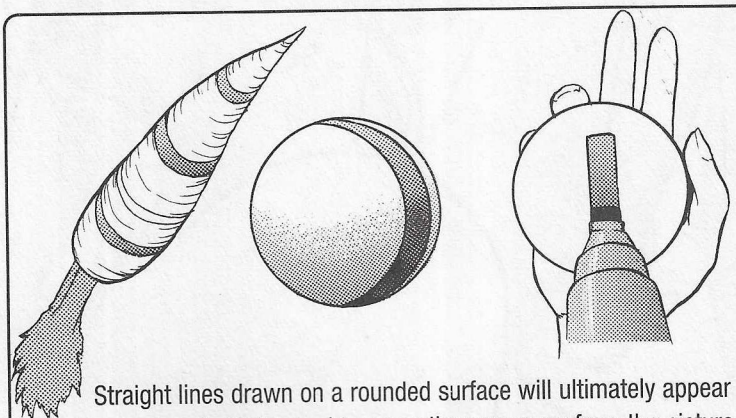




Avoiding Straight Lines When Drawing Female Figures

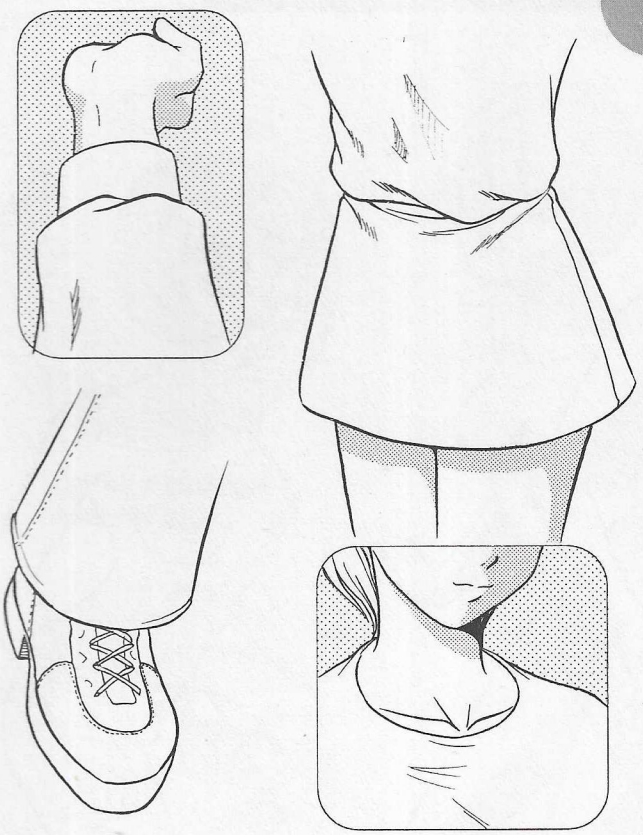
Use curved lines for surface and clothing lines. Using rounded lines will give the figure the sense of having a round, solid form and a sense of volume.





Straight lines drawn on a rounded surface will ultimately appear curved and will thin and taper as they arc away from the picture plane. Modulation of the width of curved lines will give the figure depth and volume.

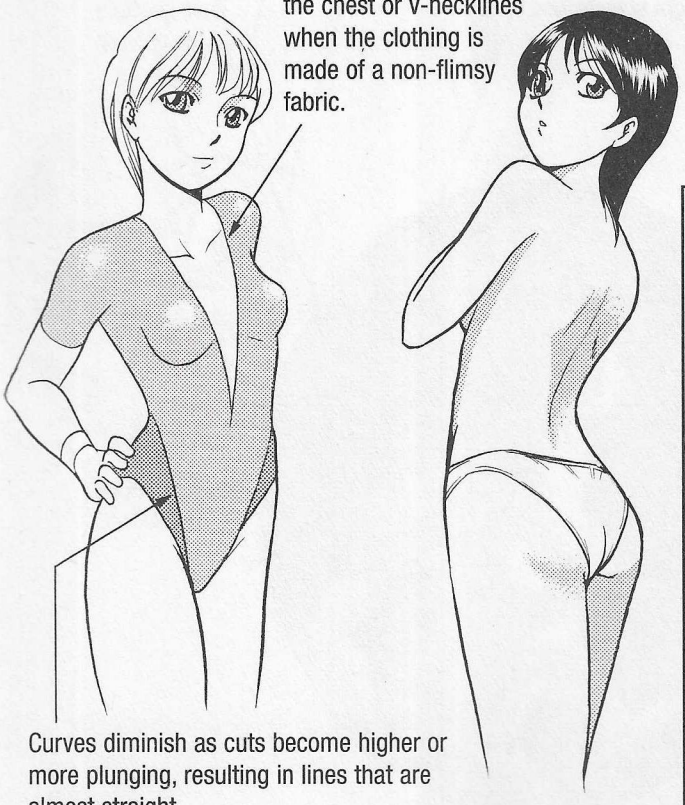
The Hems of Legs and Sleeves Are Always Curved



Lines around the arms, legs, and waist should be rounded; although, this may change depending on the fabric.

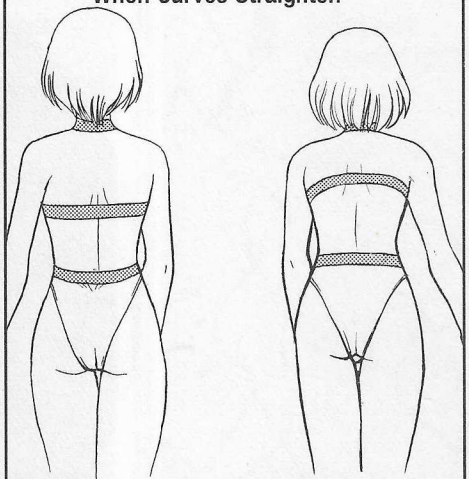
Leotards and Other Close fitted Clothing

Relatively straight lines may be used for the chest or v-necklines when the clothing is made of a non-flimsy fabric.



Curves diminish as cuts become higher or more plunging, resulting in lines that are almost straight.

When Curves Straighten



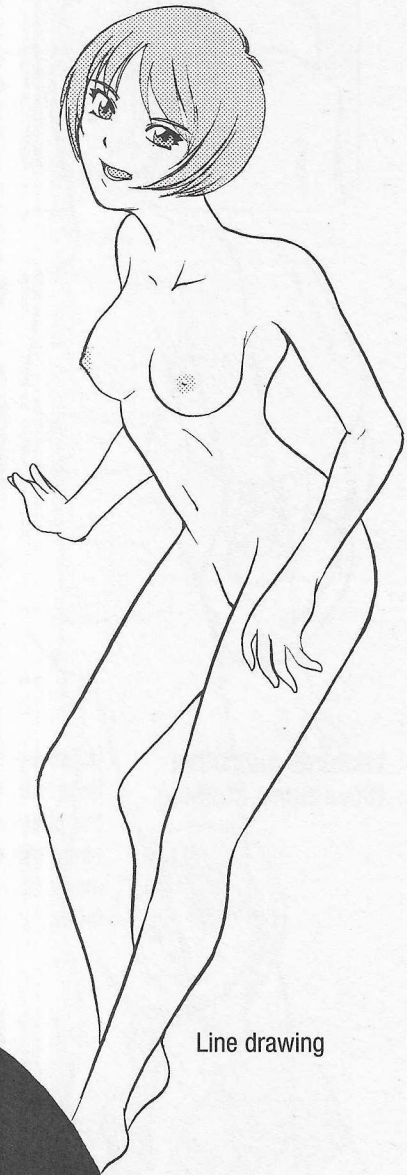
Here, the bra forms almost a straight line. The waist of her panties curves downward.

Here, the waist of her panties forms almost a straight line. The bra curves upward.

Generating a Sense of Volume Using Shade and Shadow

The sense of volume in a figure changes according to the strength of the highlights and light sources used. Give the character a sense of corporeality and volume as suited to your personal style.

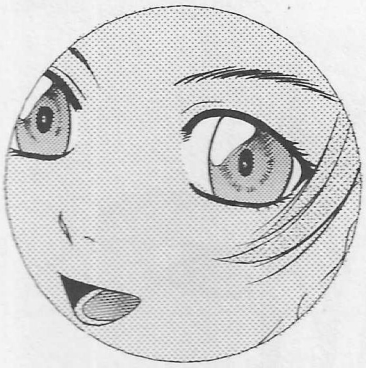
Figure shaded in light screen tone



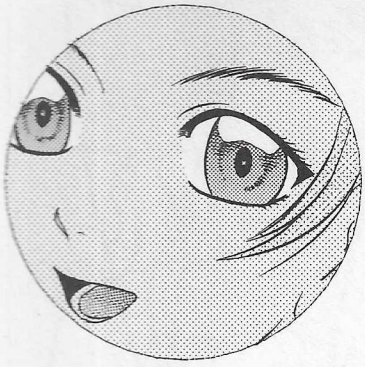
Line drawing

Figure on a dark background with a bright spotlight

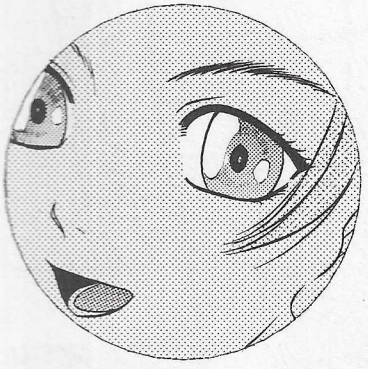
Reflections in the irises change according to lighting.



Lighting at an oblique downward angle

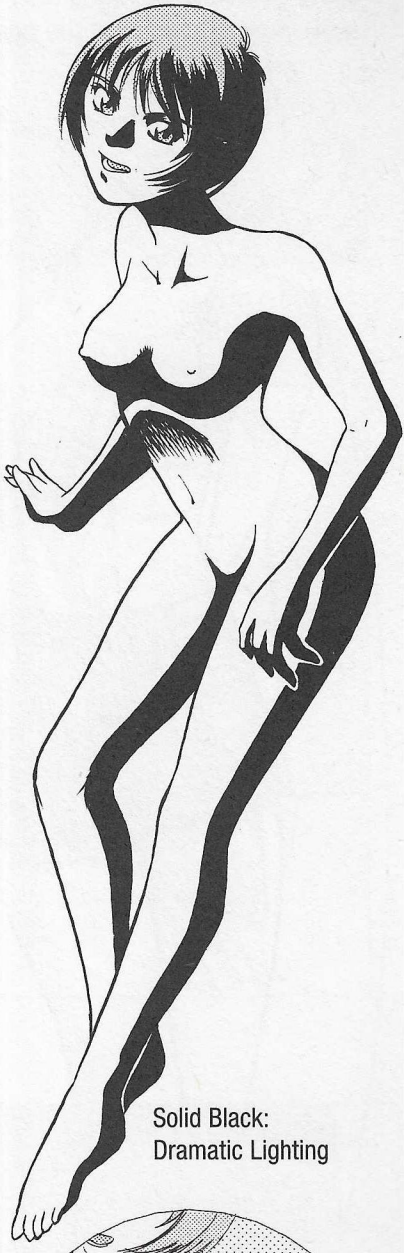


Lighting from directly above



Lighting from 2 sources

Gradiated screen tone: Softness and Volume Emphasized



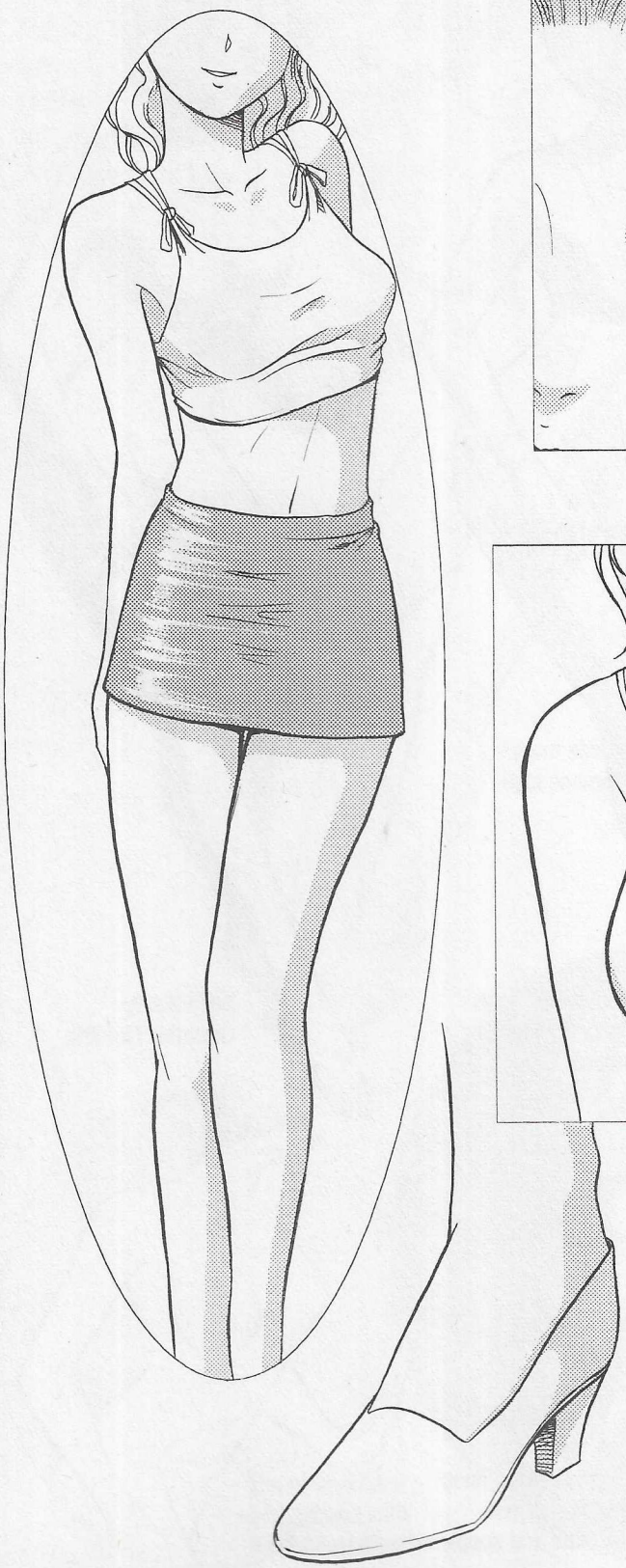
Solid Black: Dramatic Lighting

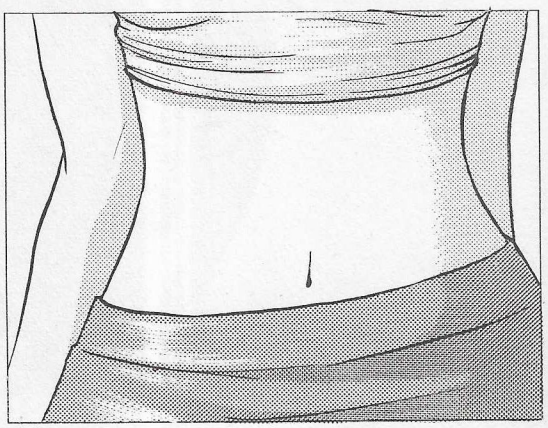
Modulation of the lines' thickness suggests undulations and suppleness.

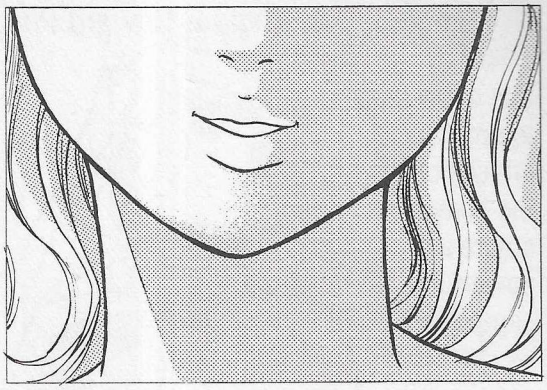
Cutaways and Angles

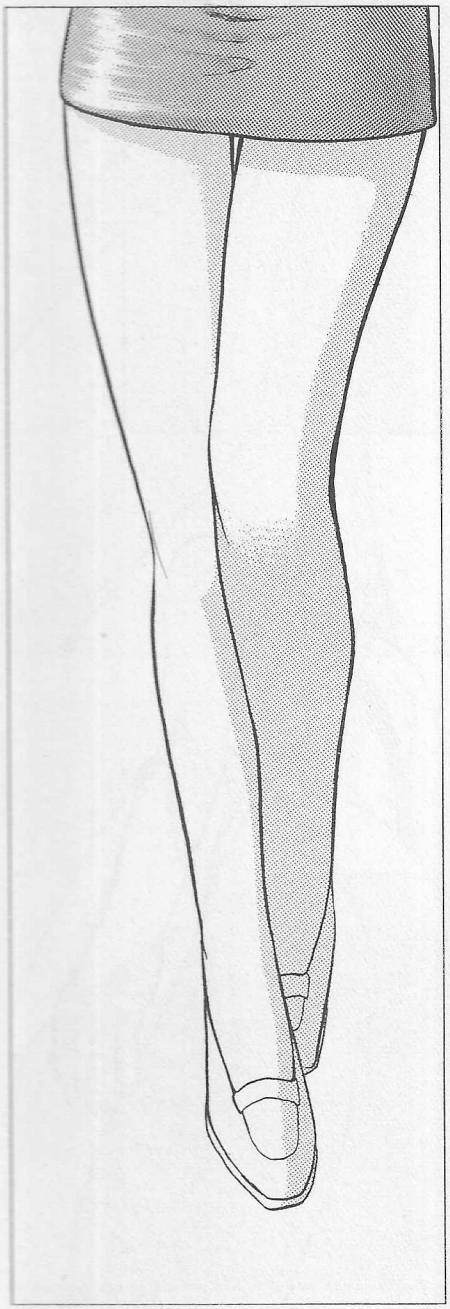
Various moods can be created through using cutaways or manipulating angles, even without changing the pose.

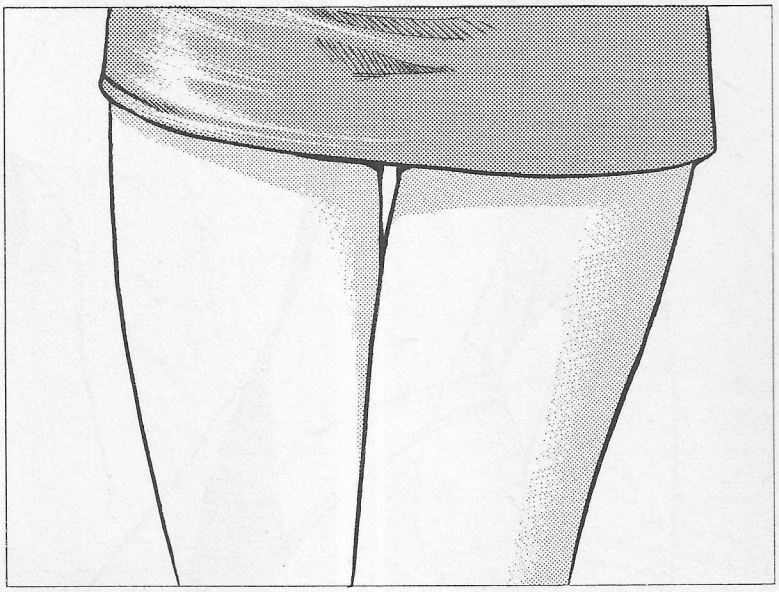
1 Cutaways





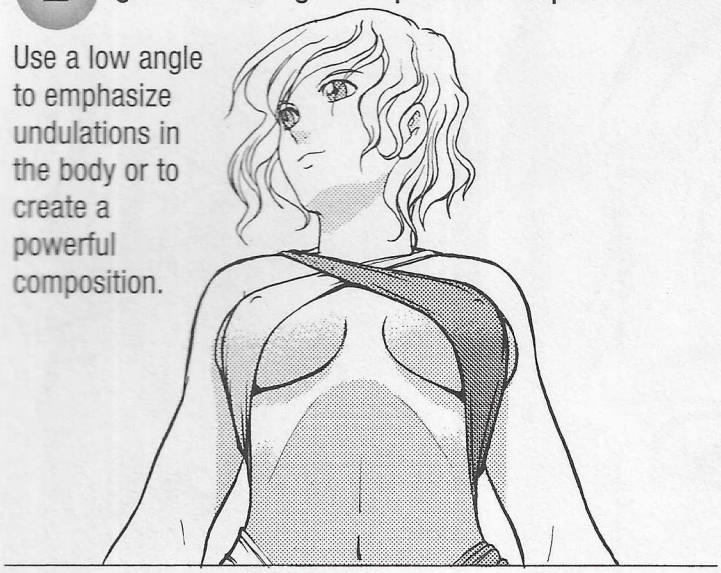


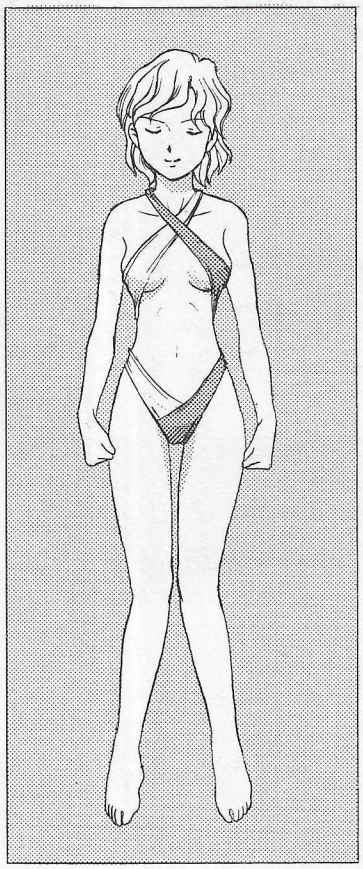


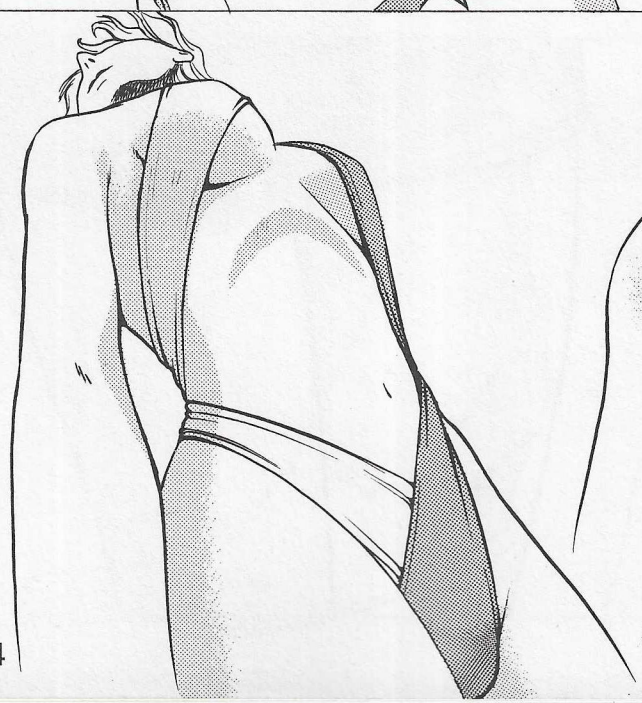


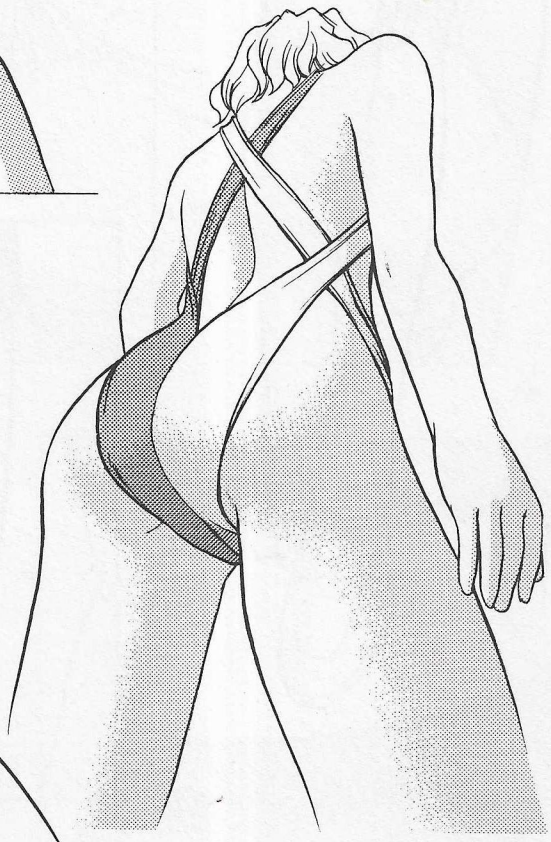
2 Angle I: Low Angle — Upward Perspective

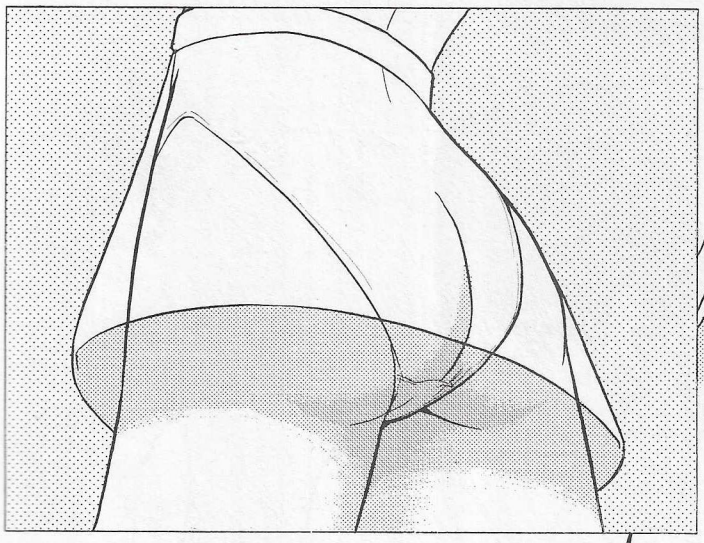
Use a low angle to emphasize undulations in the body or to create a powerful composition.

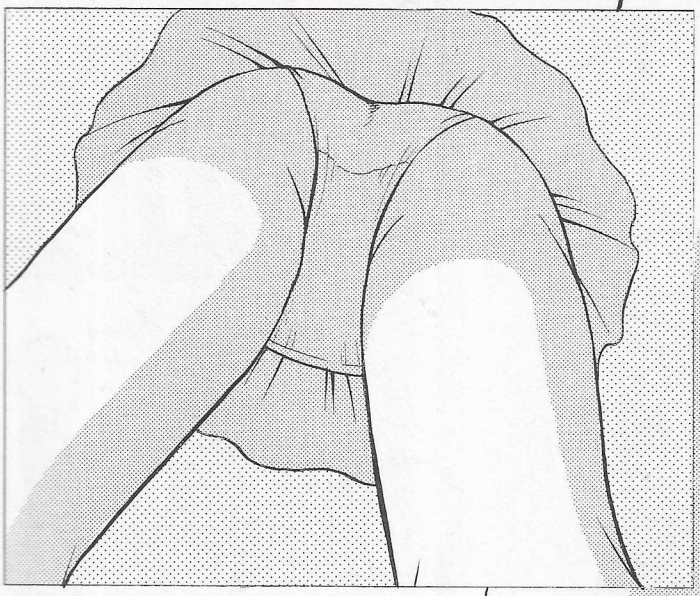


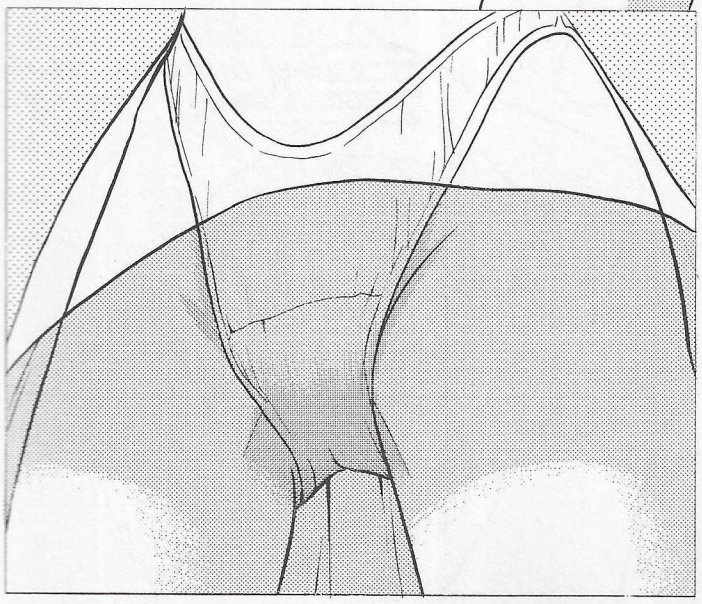


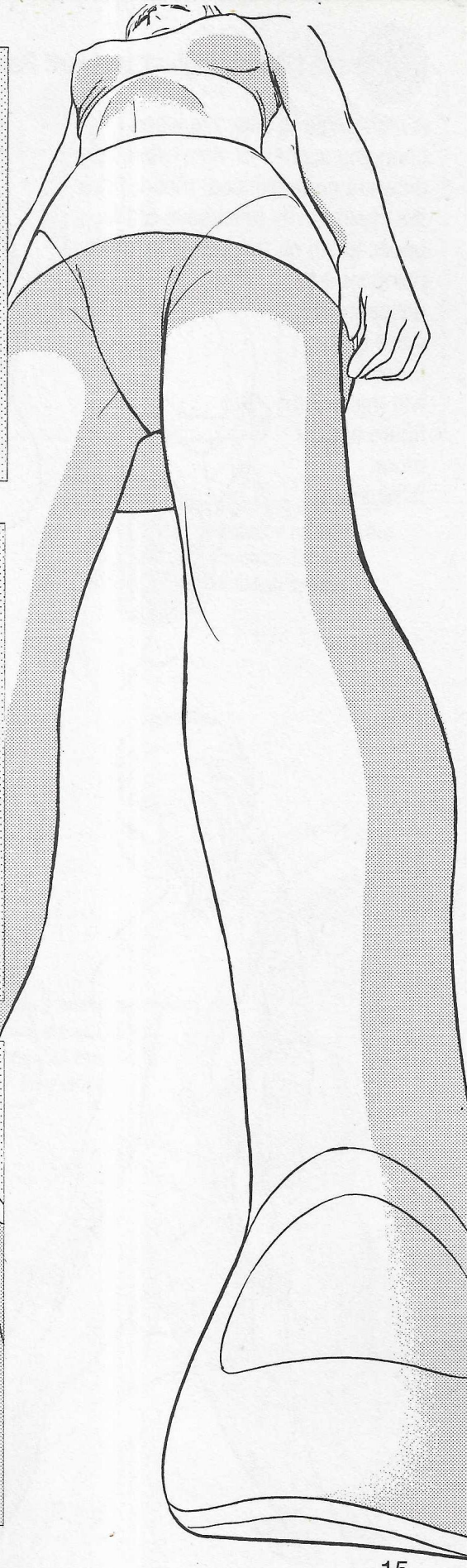






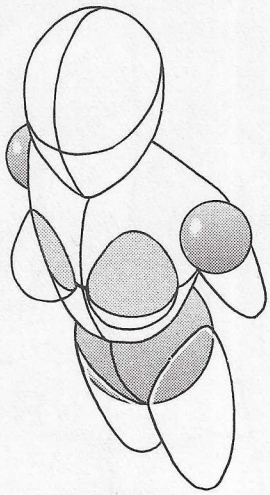


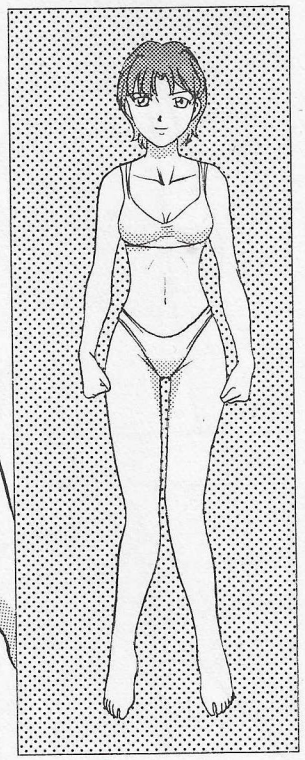


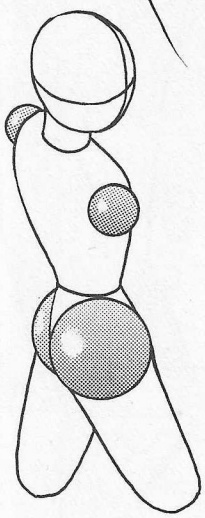


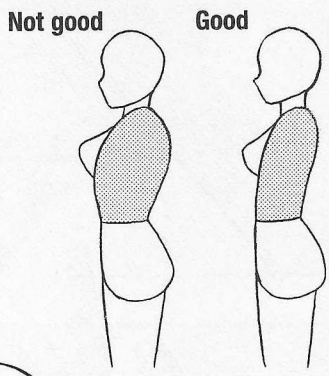
Angle II: High Angle — Overhead Perspective

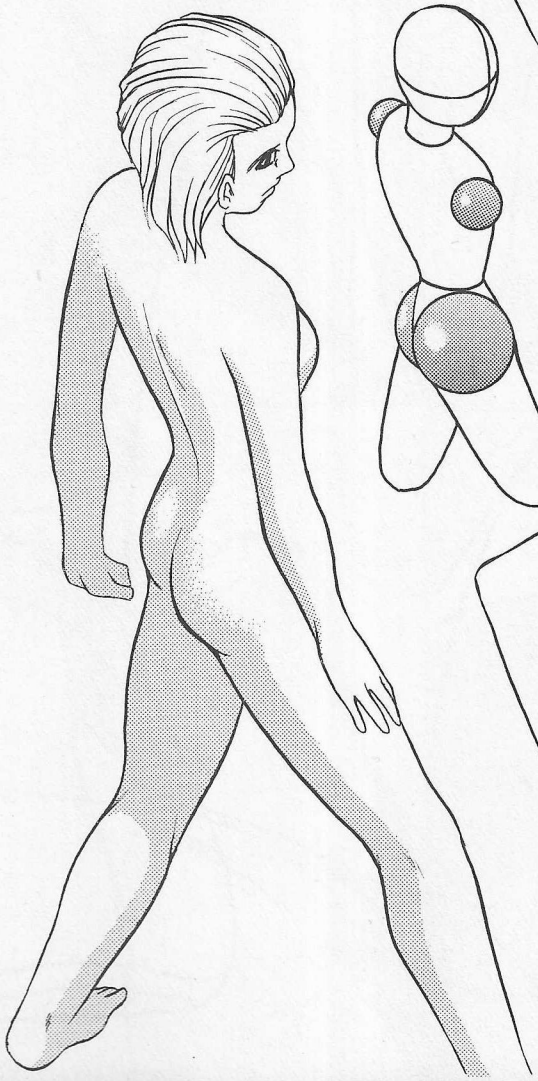
A high angle is effective when changing scenes or when seeking a different compositional mood. Draw the chest cavity (thickness of the upper torso) on the thin side, while being sure to delineate the swell of the breasts. This will make the figure appear more feminine.

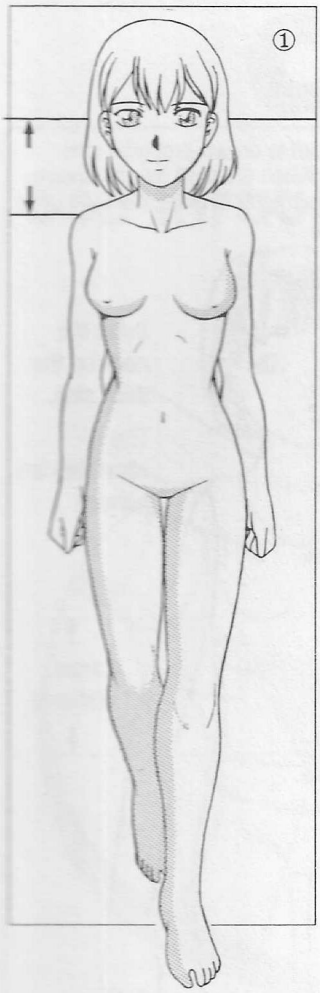


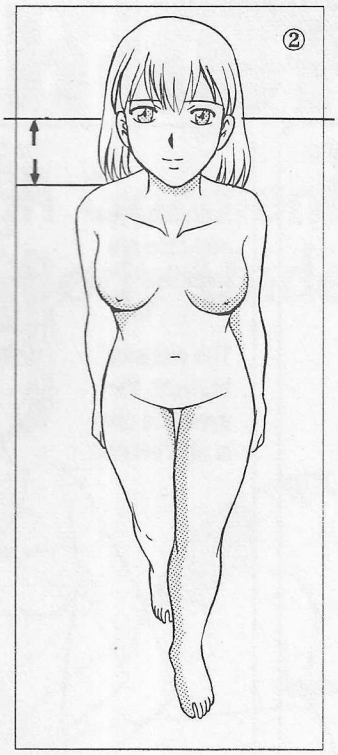


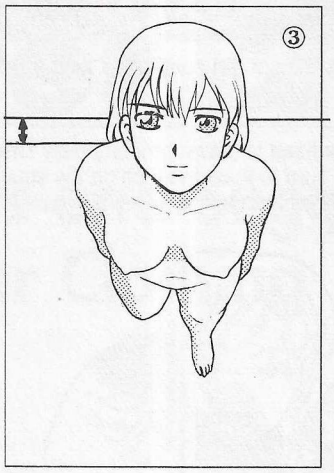


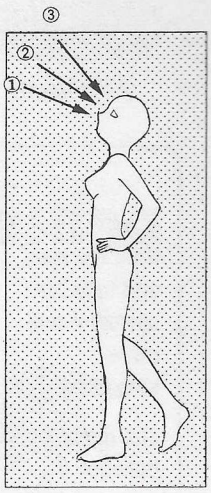










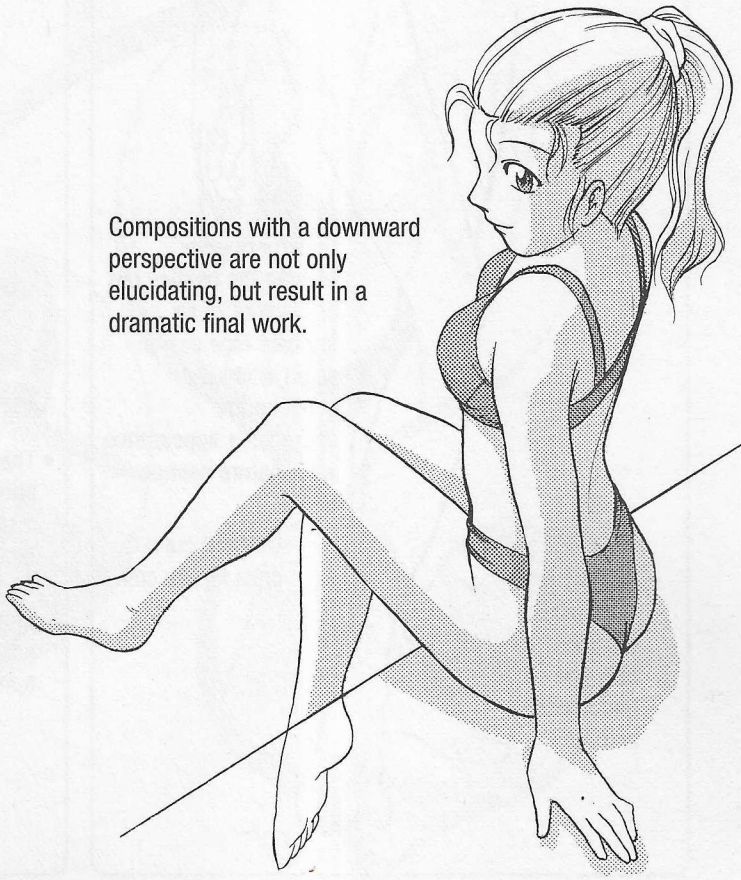


The more downward the perspective, the shorter the distance between the eyes and the shoulders. The neck, torso, and feet diminish as well.

The character looking up: The face is almost identical to a regular, frontal view.

The character looking forward: Include the nose

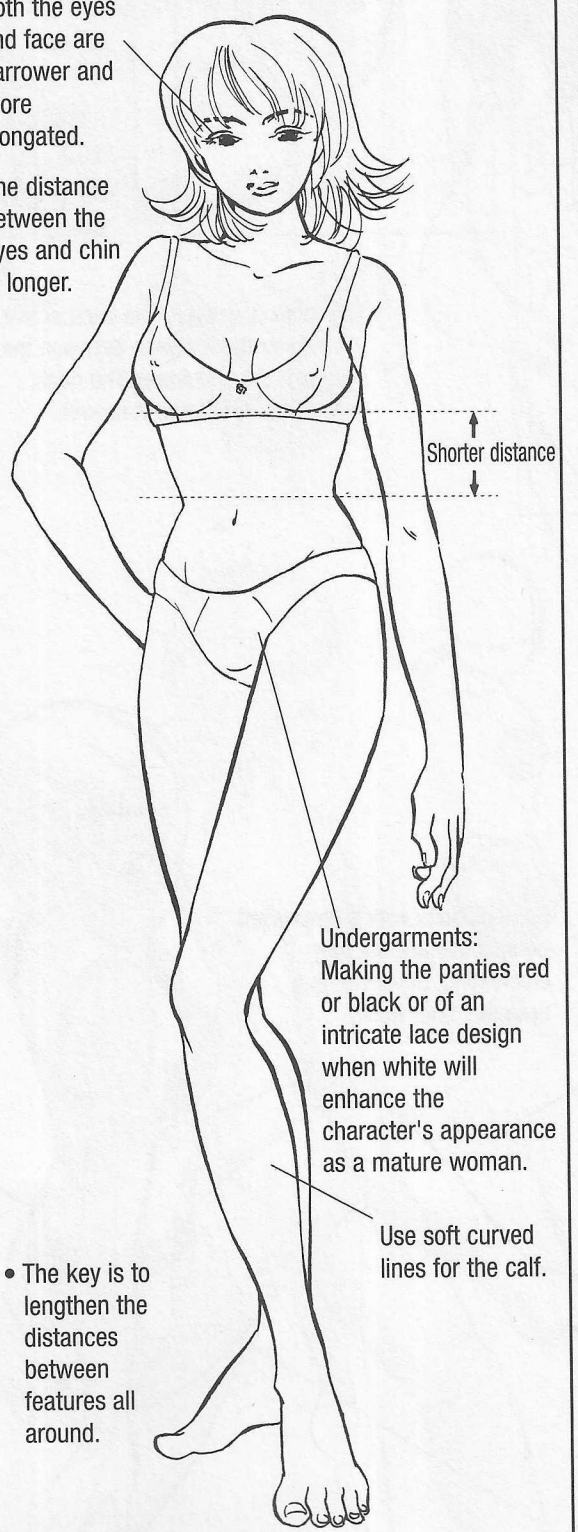
The character is looking down or has thick bangs.

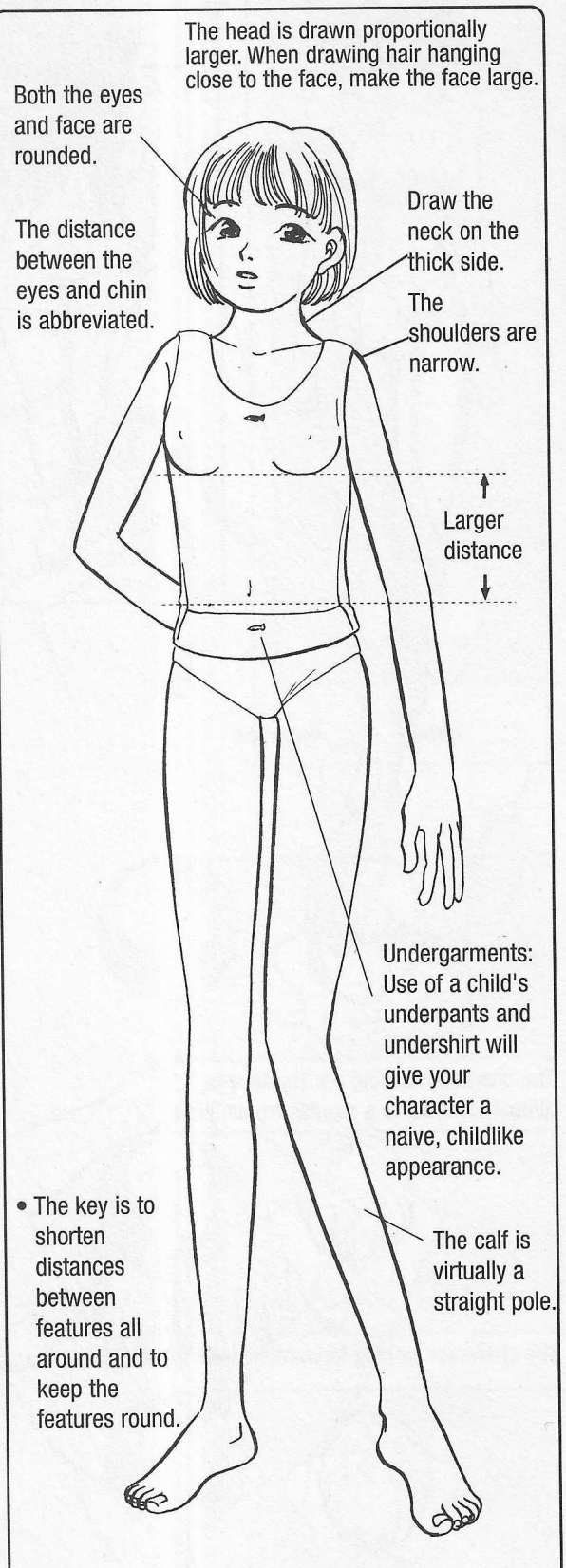


Compositions with a downward perspective are not only elucidating, but result in a dramatic final work.

The Child vs. The Adult Figure—1: Frontal View

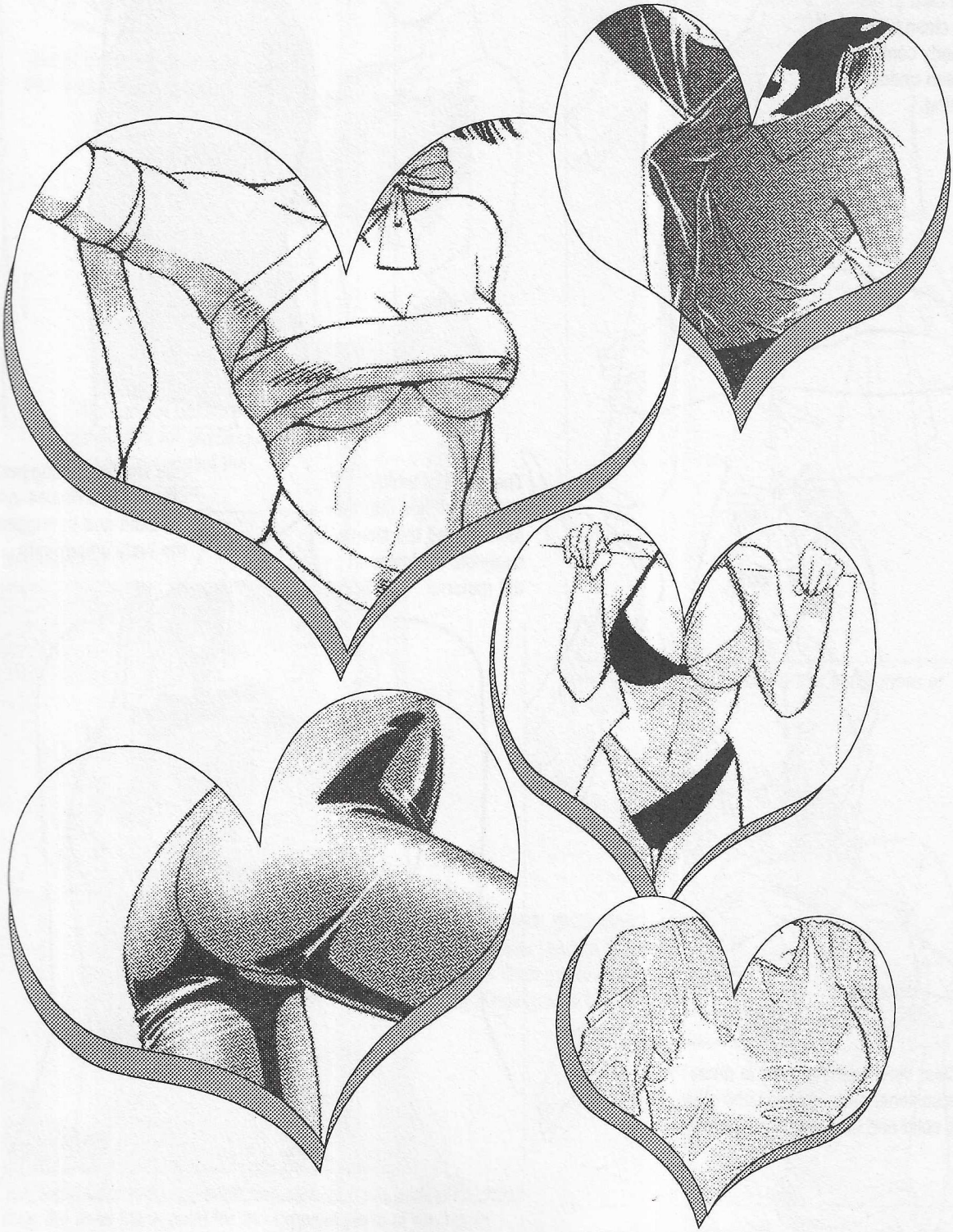
(A developed adolescent girl contrasted with a mature woman)


The head is drawn proportionally smaller. Be sure to keep the face on the small side when drawing hair with volume.
Both the eyes and face are narrower and more elongated.
The distance between the eyes and chin is longer.
Shorter distance
Undergarments: Making the panties red or black or of an intricate lace design when white will enhance the character's appearance as a mature woman.
Use soft curved lines for the calf.
• The key is to lengthen the distances between features all around.


The head is drawn proportionally larger. When drawing hair hanging close to the face, make the face large.
Both the eyes and face are rounded.
The distance between the eyes and chin is abbreviated.
Draw the neck on the thick side.
The shoulders are narrow.
Larger distance
Undergarments: Use of a child's underpants and undershirt will give your character a naive, childlike appearance.
The calf is virtually a straight pole.
• The key is to shorten distances between features all around and to keep the features round.

Chapter 2

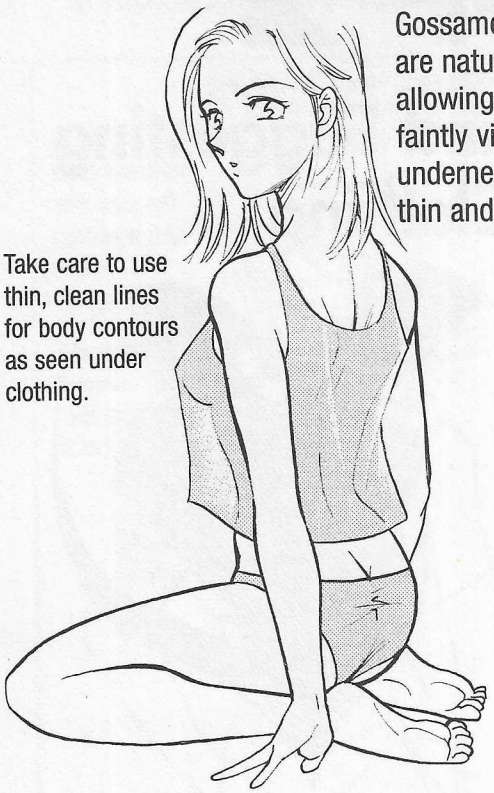
See-through Garments and Suggesting the Body Under Clothing



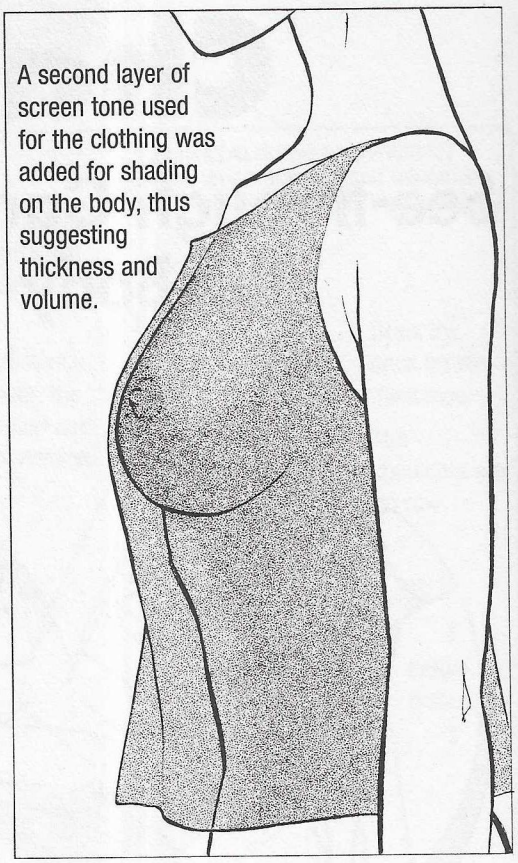
See-through

Gossamer materials that are naturally transparent, allowing the body to be faintly visible from underneath are usually thin and supple.

Take care to use thin, clean lines for body contours as seen under clothing.

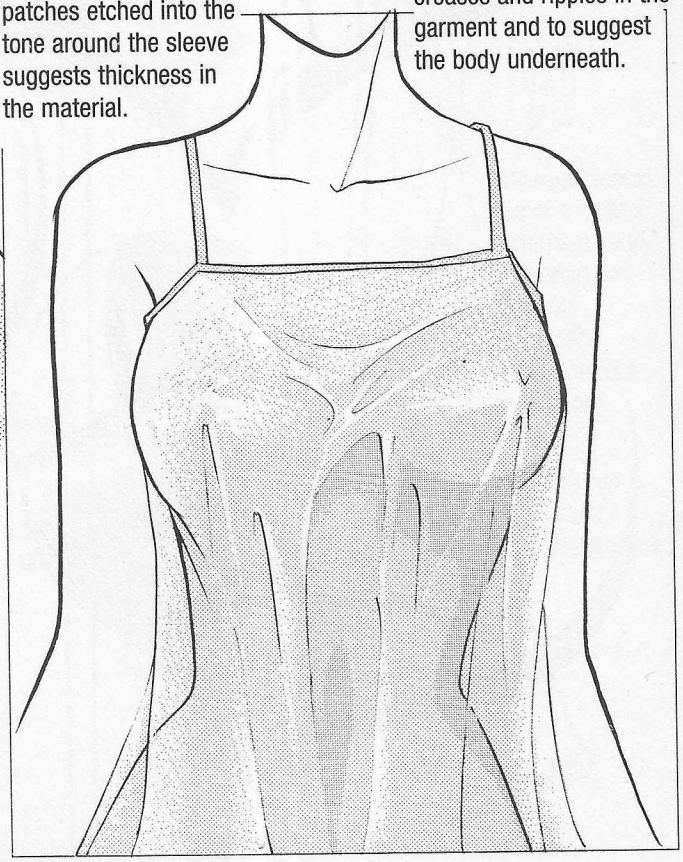


A second layer of screen tone used for the clothing was added for shading on the body, thus suggesting thickness and volume.

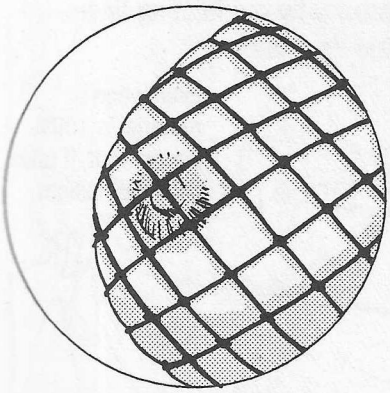


The width of white patches etched into the tone around the sleeve suggests thickness in the material.

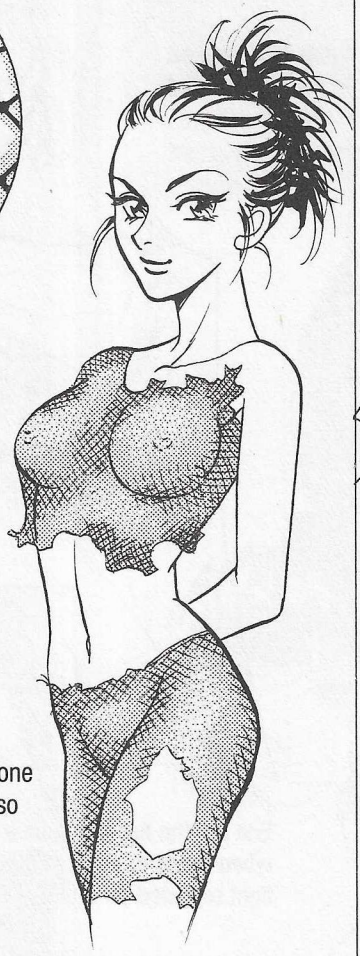
Use shading to suggest creases and ripples in the garment and to suggest the body underneath.



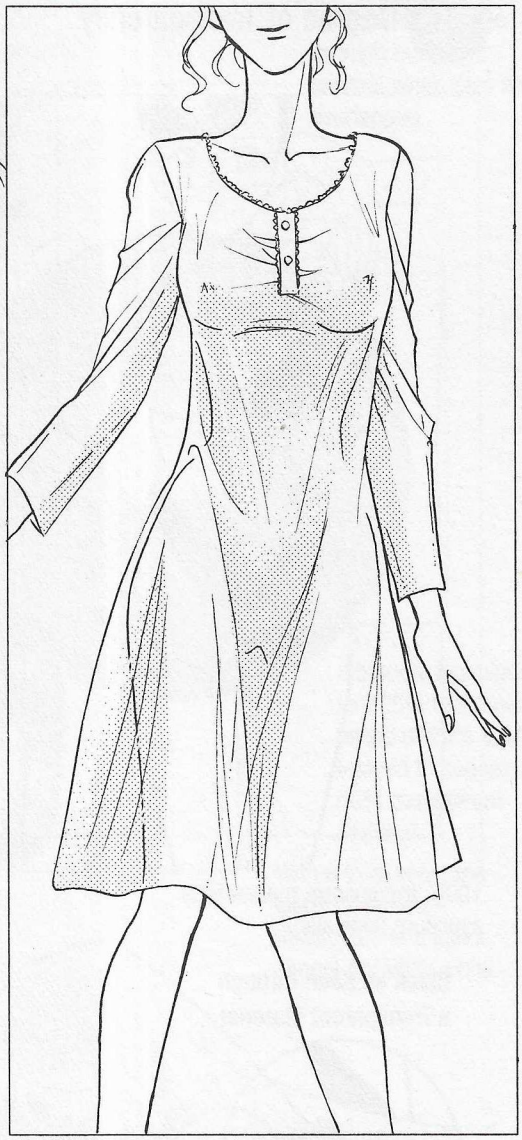
Clear vinyl clothing used to dress the occasional nude in magazine glossies is solid and unexpectedly opaque.



Use of the mesh suggests the flesh underneath.

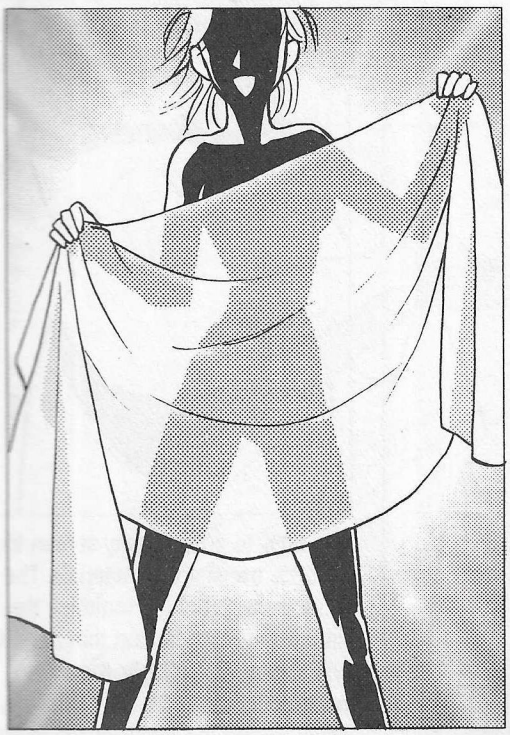


The darkest dot screen tone used here for shading also serves to suggest the clothing's fabric.

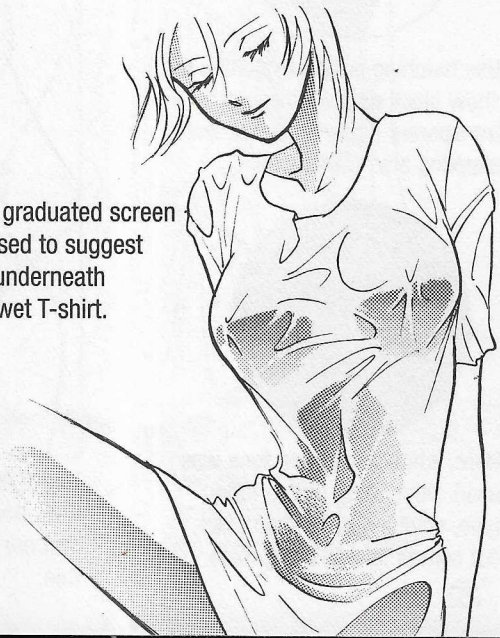


Use creases to suggest the airy suppleness of a flimsy nightgown.

Backlighting

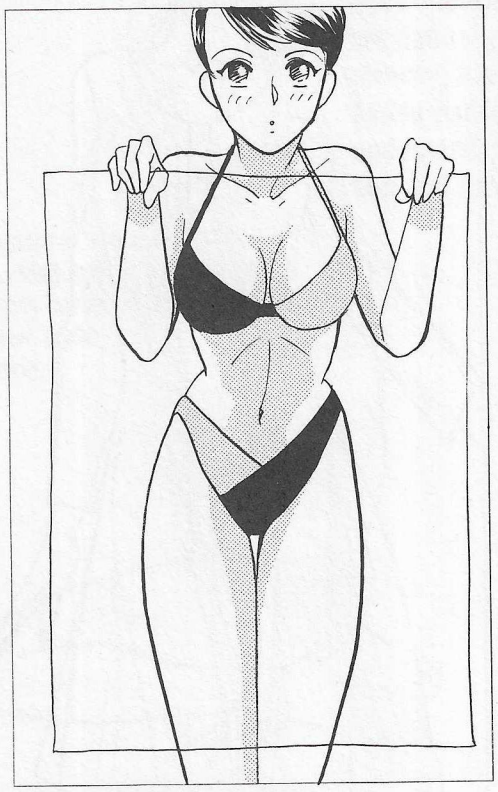


The shadow of the body seen through the cloth is a lighter tone than the solid black used for the exposed parts of the figure.



Here, dark, graduated screen tone was used to suggest bare flesh underneath a clinging, wet T-shirt.

The Degree of Transparency



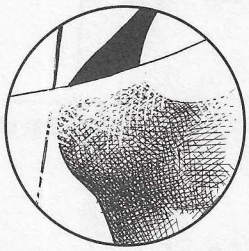
100% transparent means total exposure (logically).

Suggest transparency by modulating lines' thickness or value darkness.

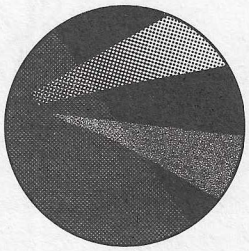
Even when a material is 100% transparent, it often still reflects light.

Edit out the figure's outline when trying to suggest light reflected off a fabric.

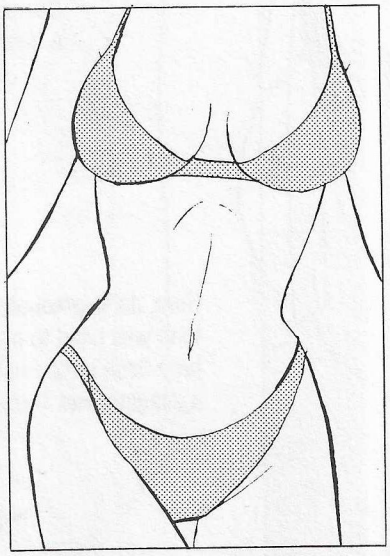
Black as Seen through a Transparent Material



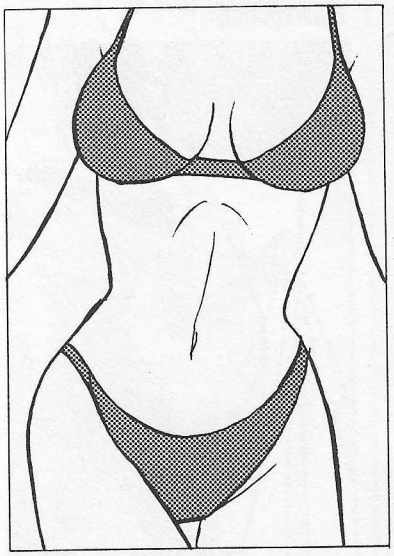
Use hatching or crosshatching to show black as seen through a transparent material. Dot or line stippling also works well.



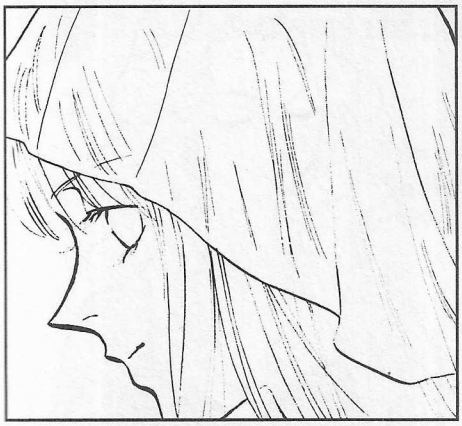
Here, white dot screen tone was used. Depending on the fabric type, anything other than black dot screen tone is acceptable.



Use 10% density screen tone for 20% transparent materials (materials that are fairly opaque). Keep lines thin.



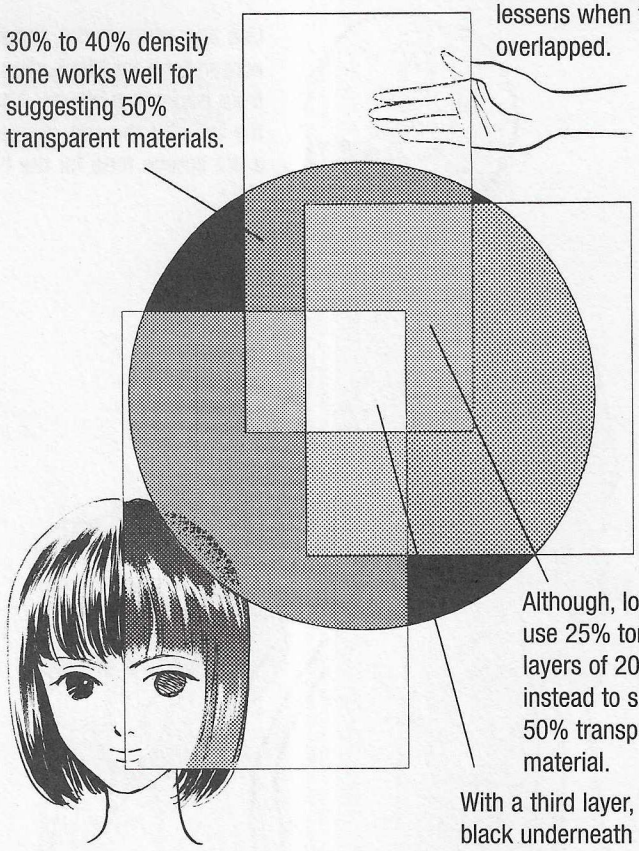
Use 30% to 40% density screen tone for 50% transparent materials. The more transparent the material, the darker the black behind that material will appear. Conversely, the more opaque the material, the lighter the black behind the material will appear.



Hand-drawn lines work well for suggesting hair underneath a diaphanous fabric. Screen tone may be added over the drawing when enhancing the impression of jet-black hair under the fabric.

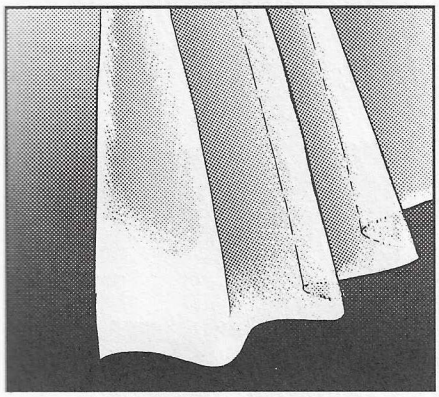
The degree of transparency of see-through materials lessens when they are overlapped.

30% to 40% density tone works well for suggesting 50% transparent materials.

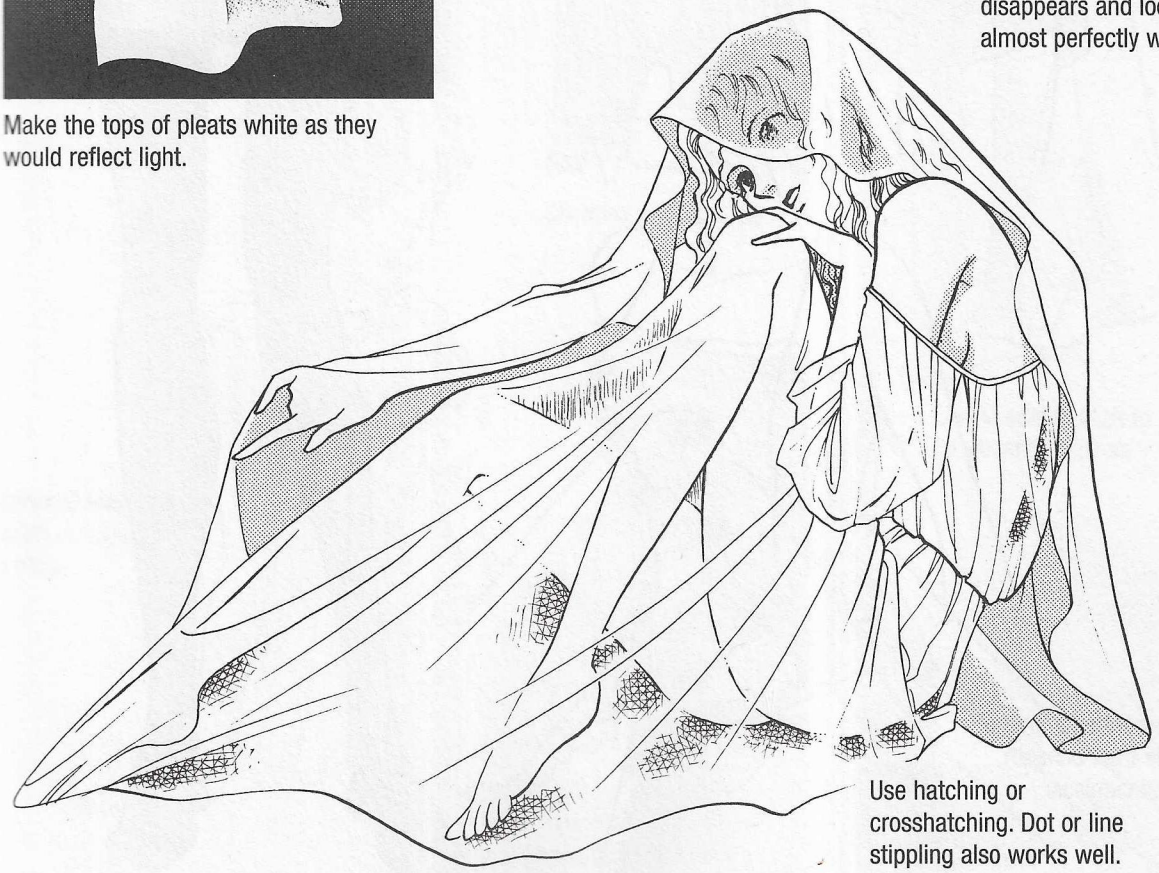


Although, logic says use 25% tone, use tw layers of 20% tone instead to suggest a 50% transparent material.

With a third layer, the black underneath disappears and looks almost perfectly white.

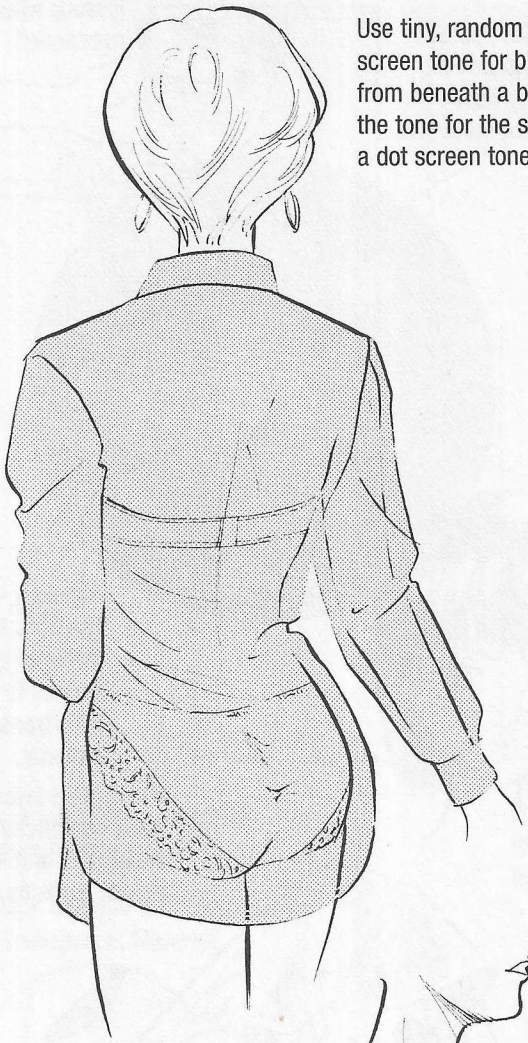


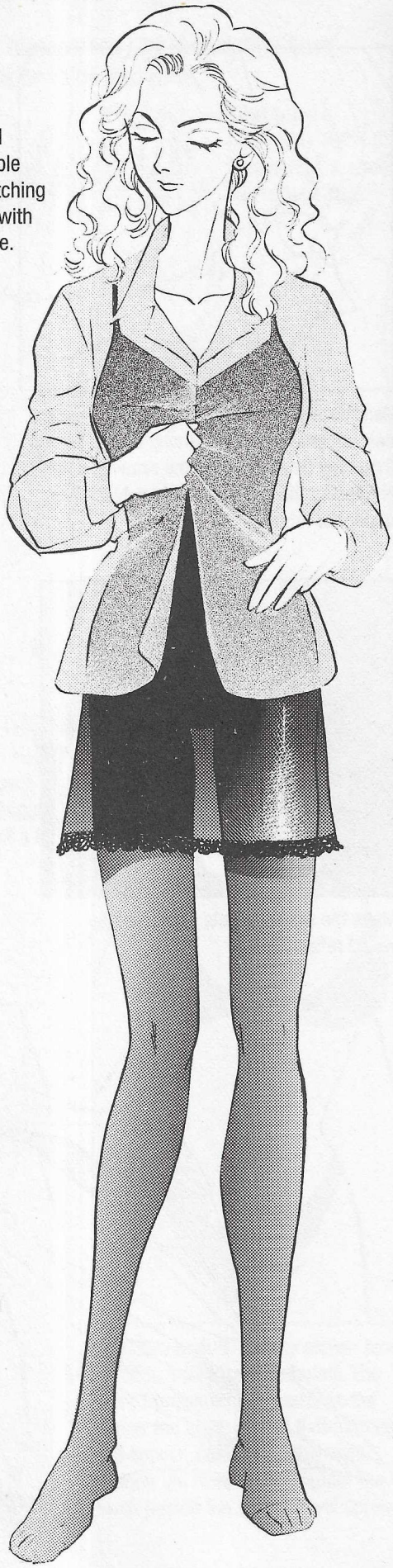
Make the tops of pleats white as they would reflect light.

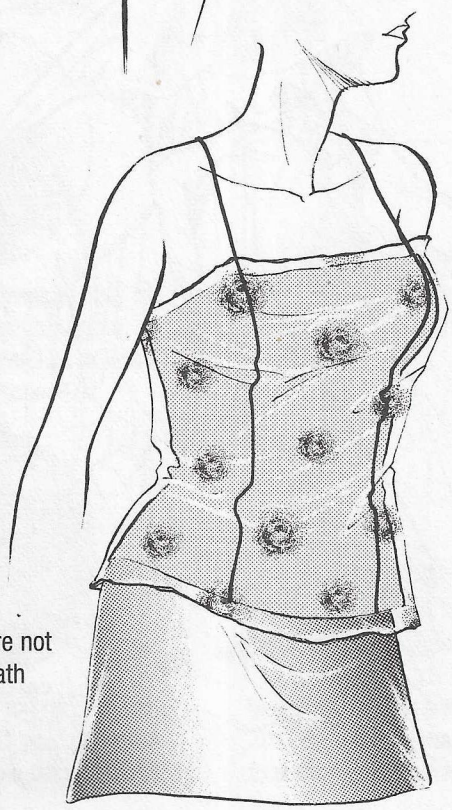


Use hatching or crosshatching. Dot or line stippling also works well.

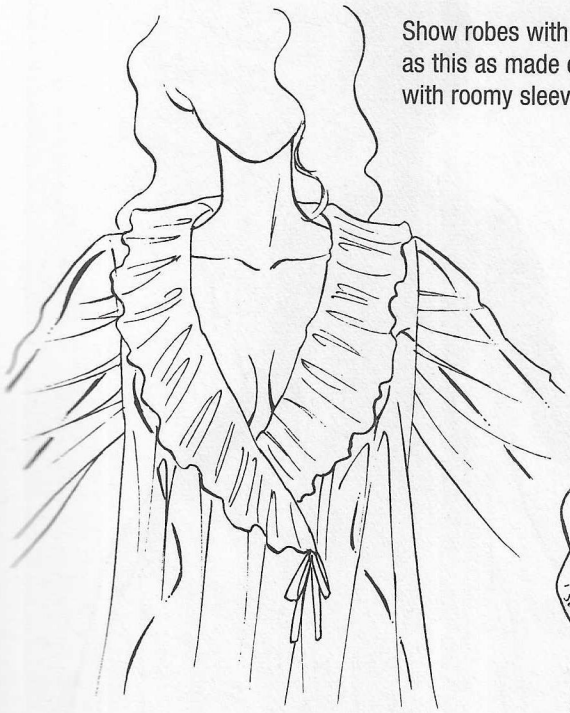
Use tiny, random dot, gradiated screen tone for black slips visible from beneath a blouse. After etching the tone for the slip, overlay it with a dot screen tone for the blouse.



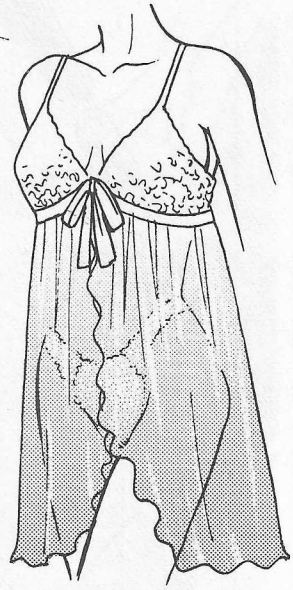




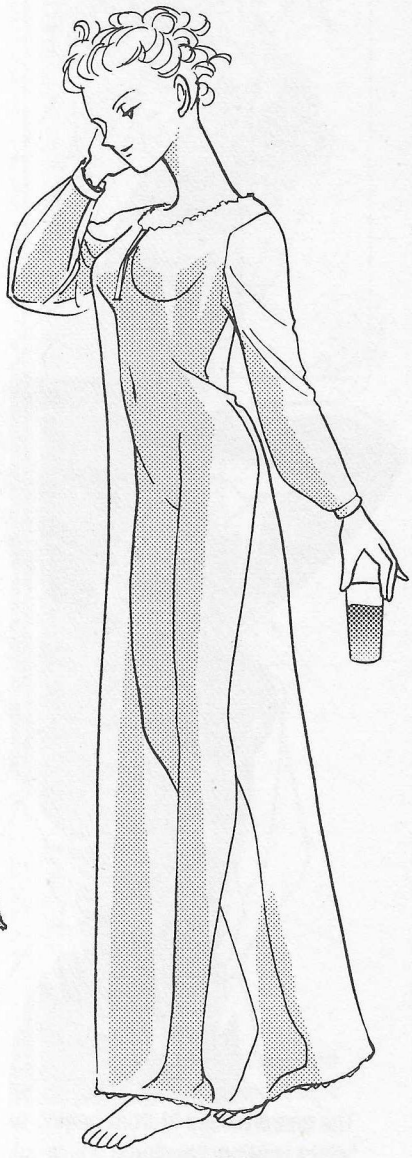
Undergarments are not visible from beneath a lined camisole.



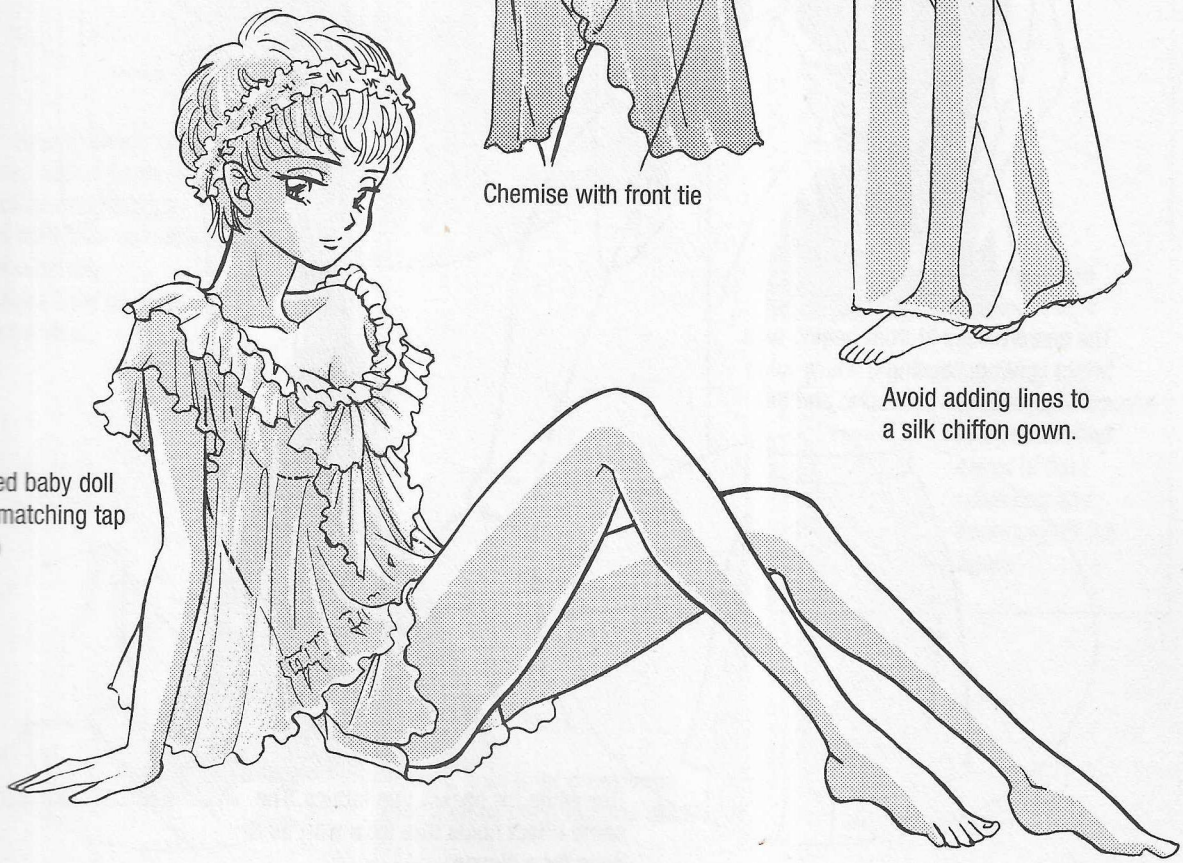
Show robes with frilly cutaway such as this as made of lots of fabric and with roomy sleeves.



Chemise with front tie



Avoid adding lines to a silk chiffon gown.

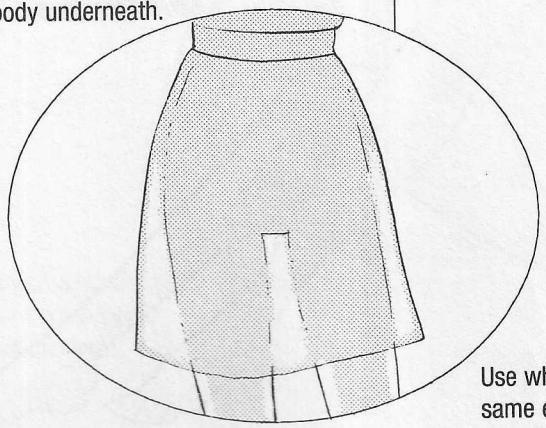


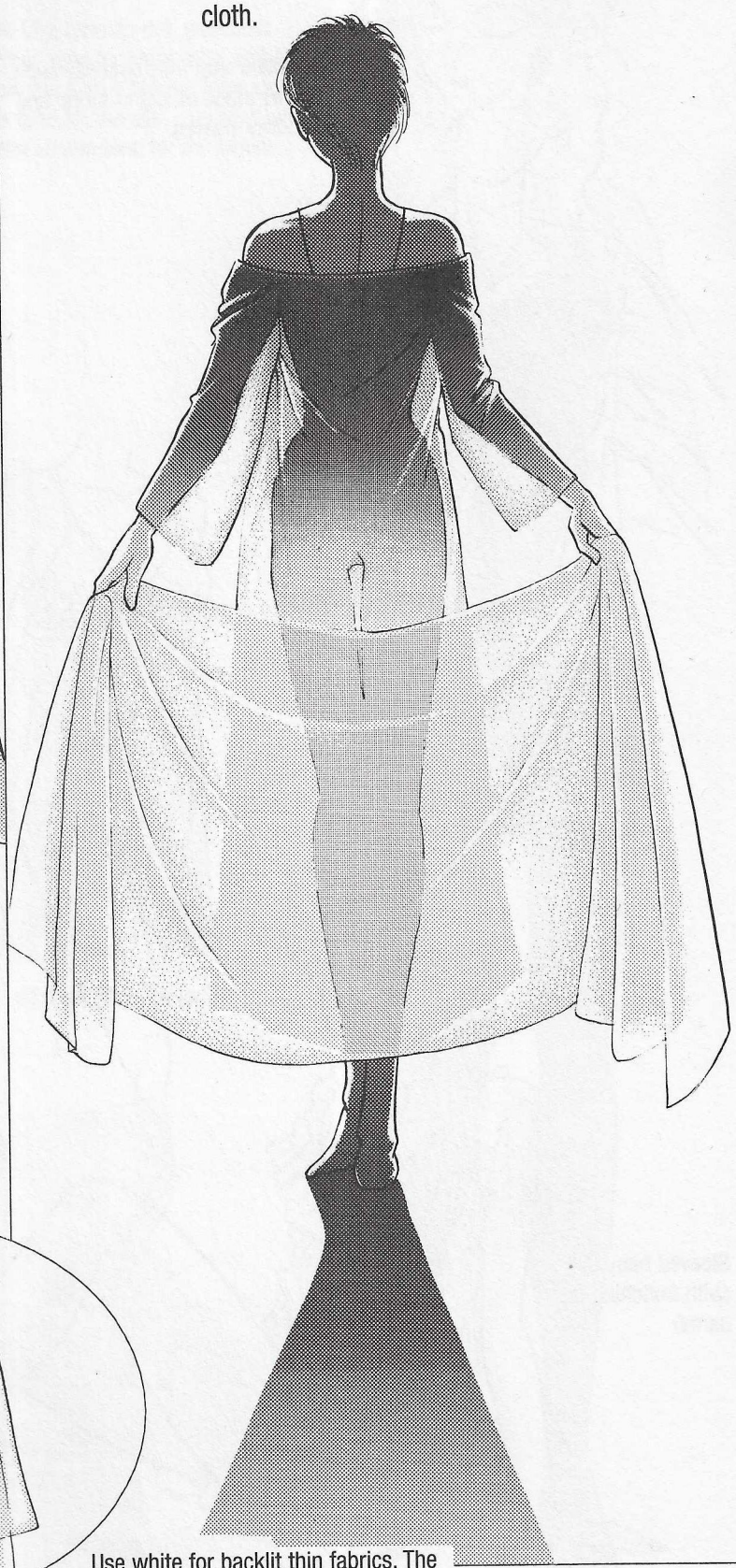
Sleeved baby doll (with matching tap pants)

Backlighting

Backlighting is used to suggest a figure lit from behind by sunlight or a spotlight. Show the figure's shadow (silhouette) cast against the cloth.

The same blouse lit from behind with bright lighting, causing a sharp value contrast between the fabric and the body underneath.





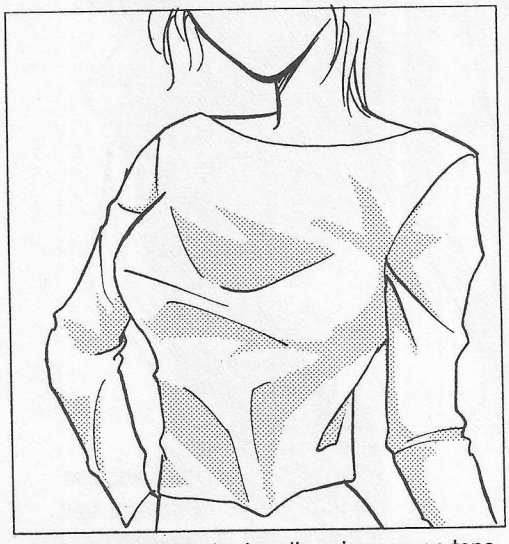
Use white for backlit thin fabrics. The same effect holds true for a skirt as it does for a blouse.

For dresses made of heavy cotton, linen, or other such fabrics that hold their forms, use relatively straight lines to draw the hemline.
Attaching and etching a light screen tone following the drawing's silhouette line creates the effect of light reflecting and bouncing off the figure.
A short, gossamer dress worn over a close fitted top and skirt

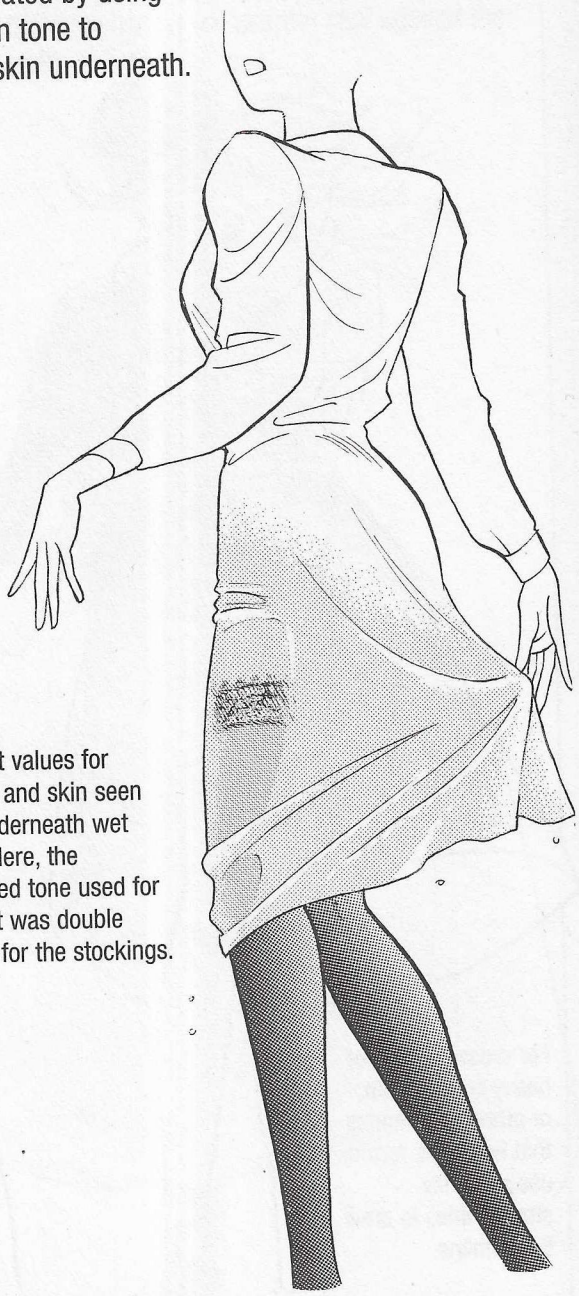
The Wet Look

The "wet look" shows wet cloth clinging to the character's body. This look is created by using creases in the wet fabric and thin tone to suggest clothing clinging to the skin underneath.

Creases represented primarily using drawn lines

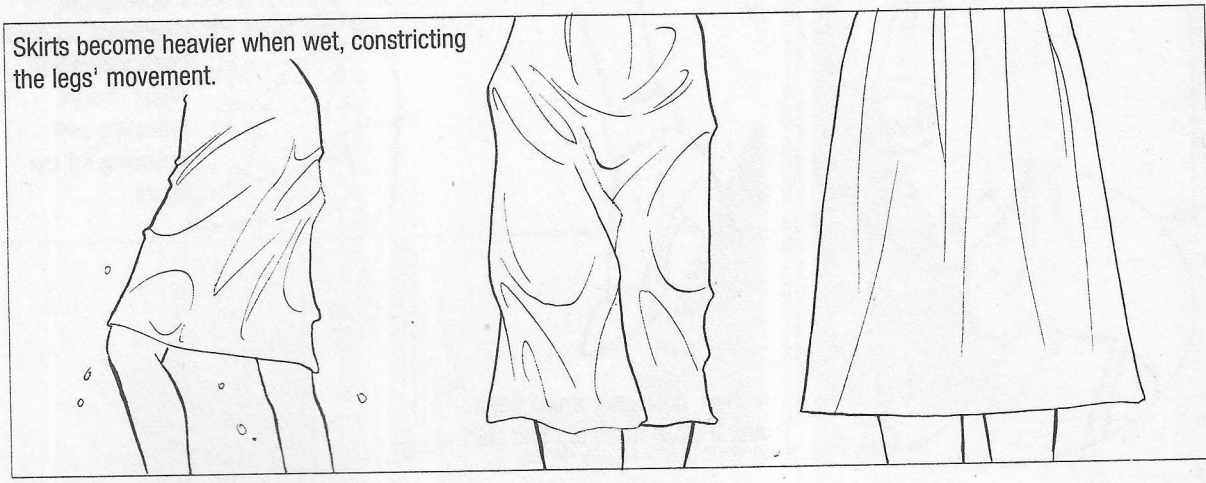


Creases represented primarily using screen tone.

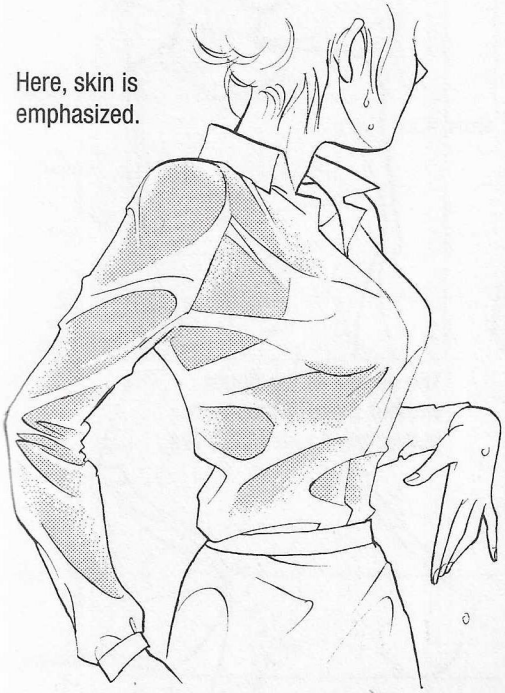


Use light values for clothing and skin seen from underneath wet fabric. Here, the graduated tone used for the skirt was double layered for the stockings.

Skirts become heavier when wet, constricting the legs' movement.



Dress drenched from overhead with water.

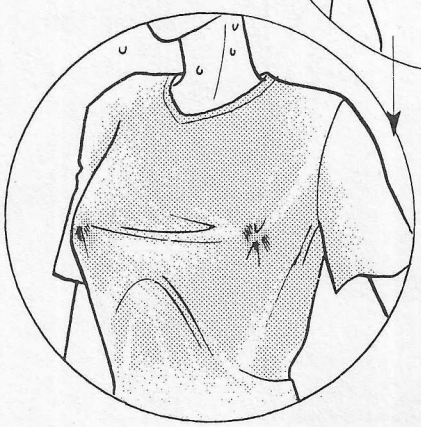


Use screen tone to suggest skin visible from underneath wet, white clothing.

T-Shirts

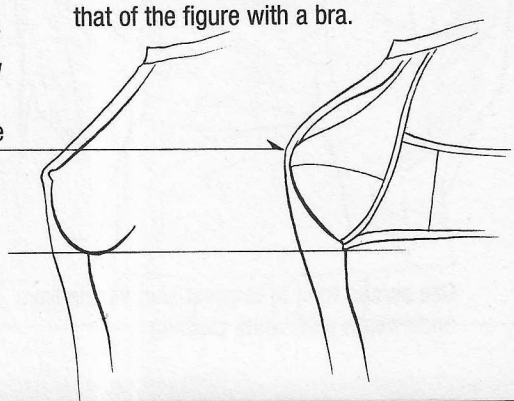
T-shirts are a popular item for athletic or casual wear. Be sure to use the T-shirt not only with a figure drenched in water, but also absorbing sweat off the figure.

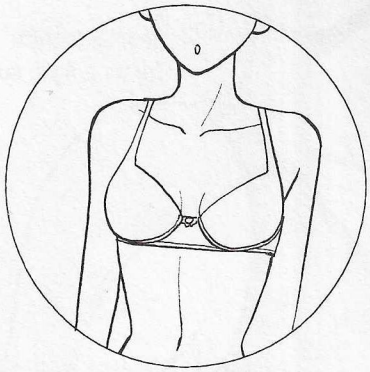
The same T-shirt wet.



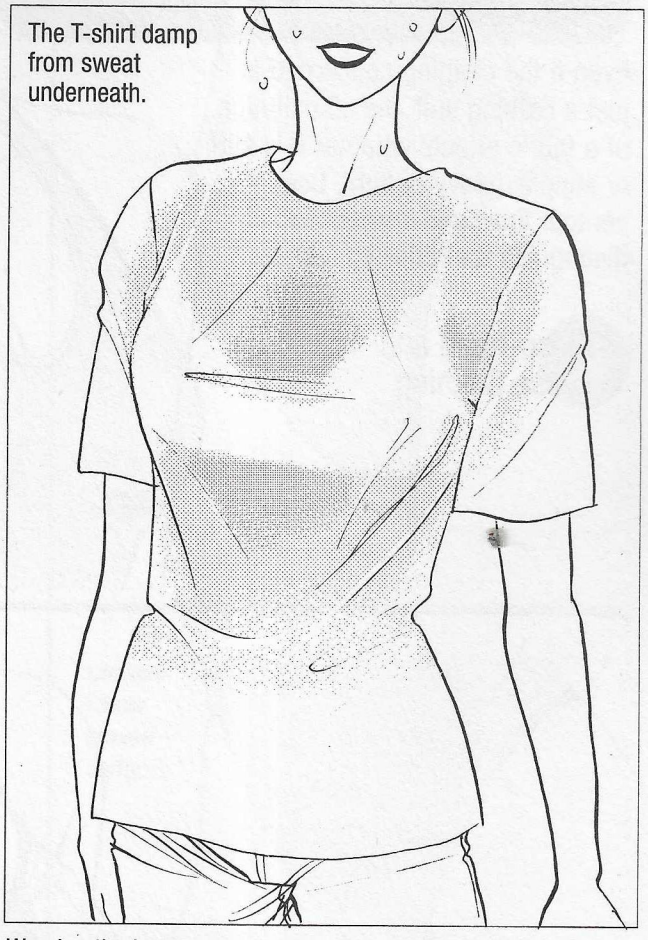
Wetness is suggested by showing the skin directly touching the fabric. It also suggests the degree to which the character has exercised or sweat.

The outline of the figure without a bra differs from that of the figure with a bra.

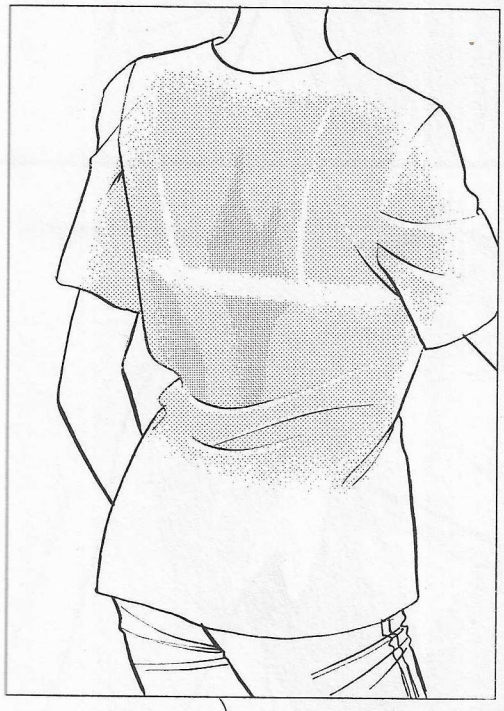




The bra without the T-shirt.

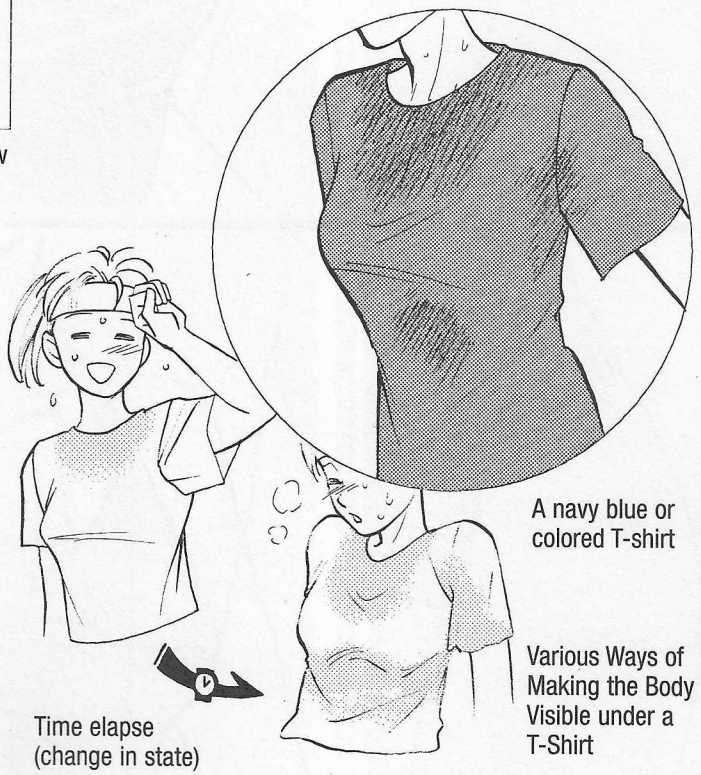


Wearing the bra prevents sweat from dampening the T-shirt around the breasts.



Back view

Plastered in sweat



A navy blue or colored T-shirt

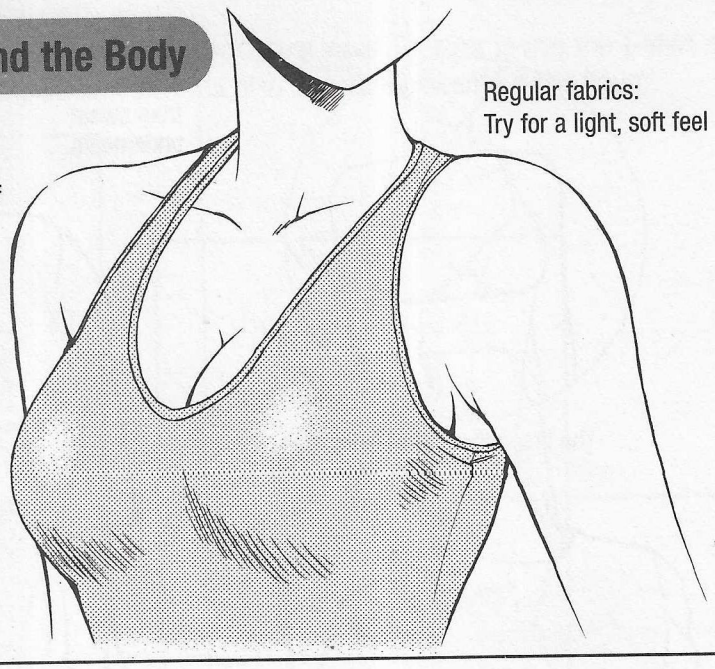
Time elapse
(change in state)

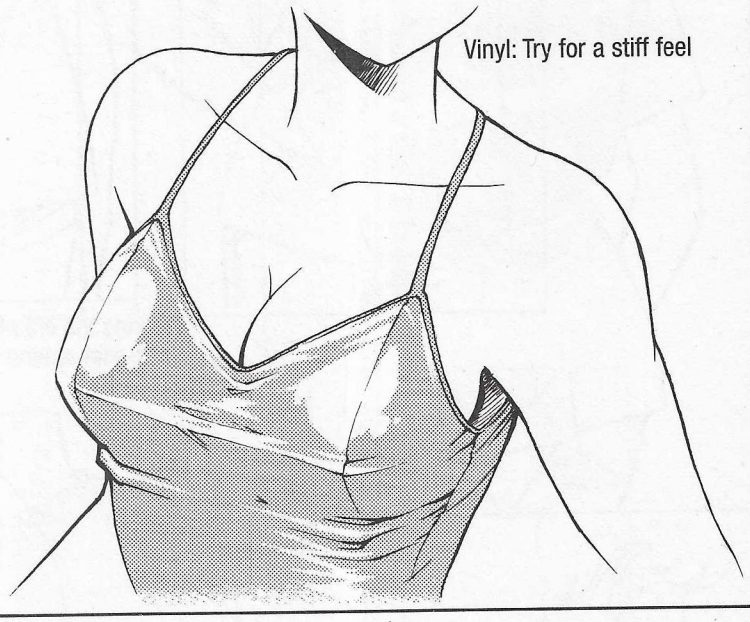
Various Ways of Making the Body Visible under a T-Shirt

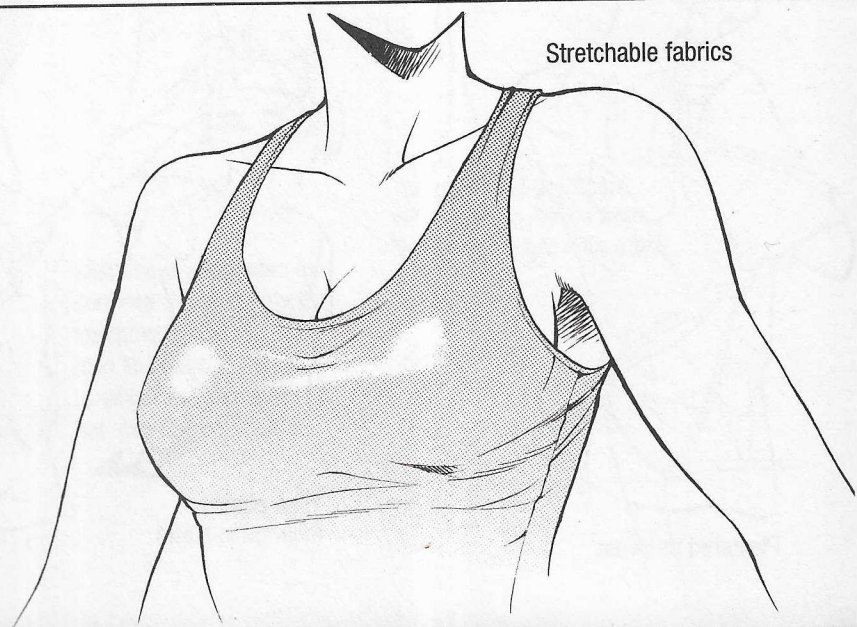
Representing Fabrics and the Body

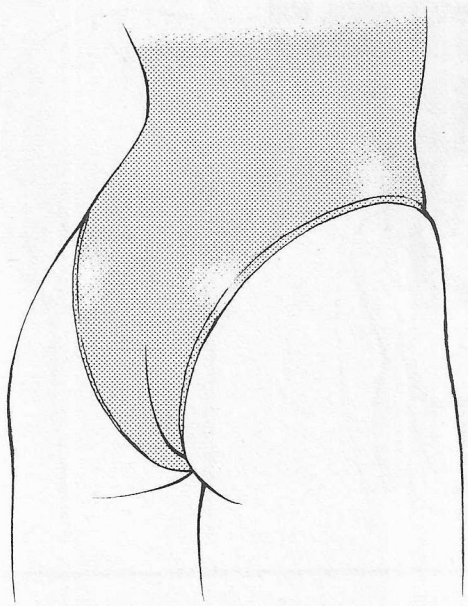
Even if the clothing concerned is just a bathing suit, the constitution of a fabric affects whether it is stiff or supple, heavy or light. Use contour lines and creases to distinguish the different fabrics.

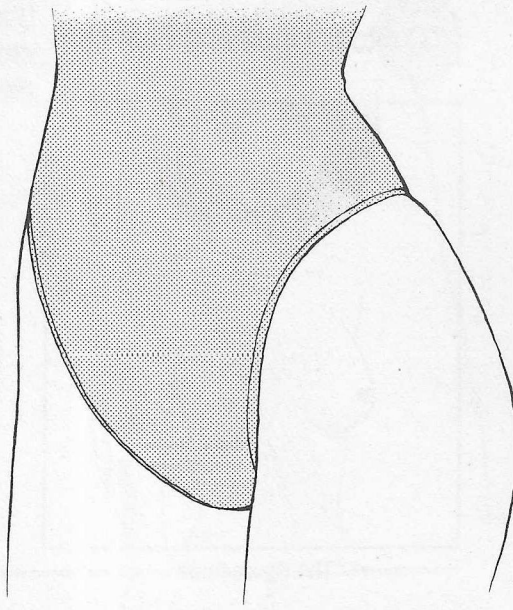
Close-fitted and Loose Clothing



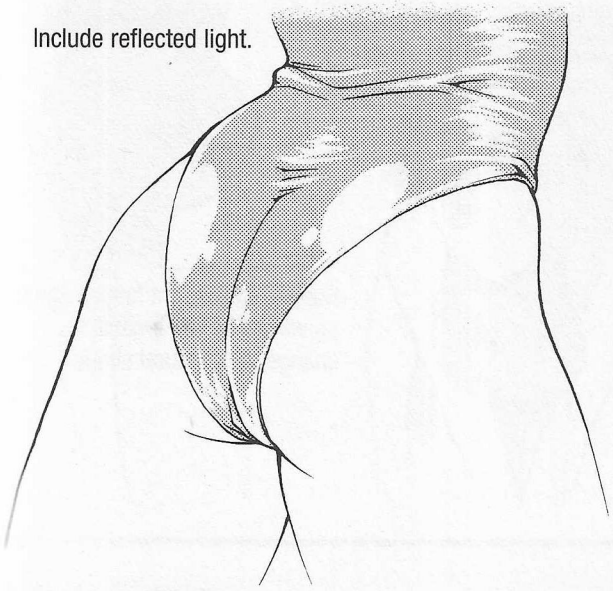




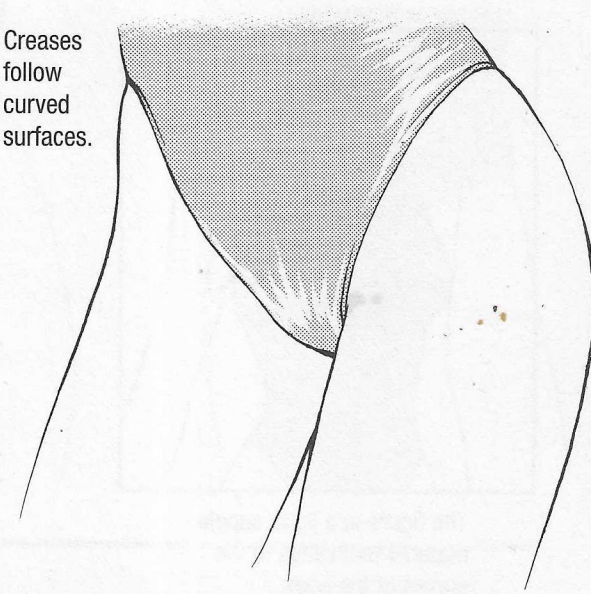


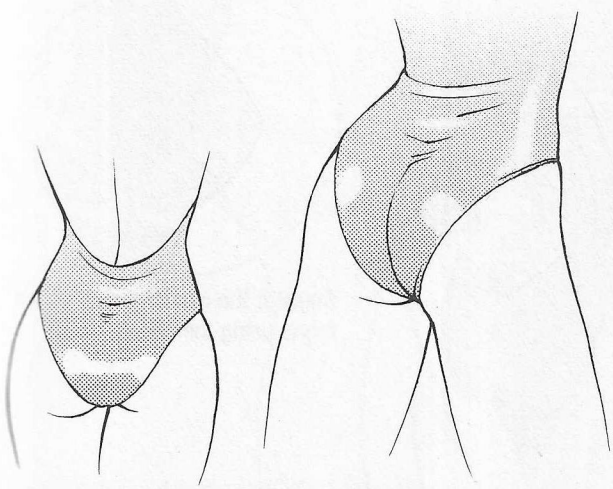


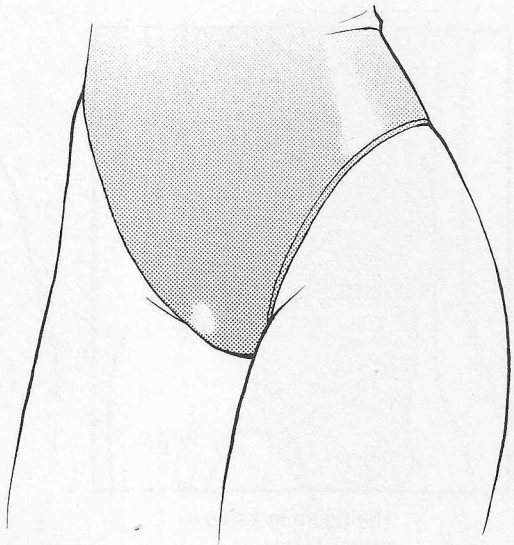
Include reflected light.



Creases follow curved surfaces.





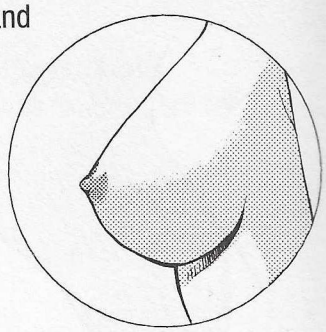


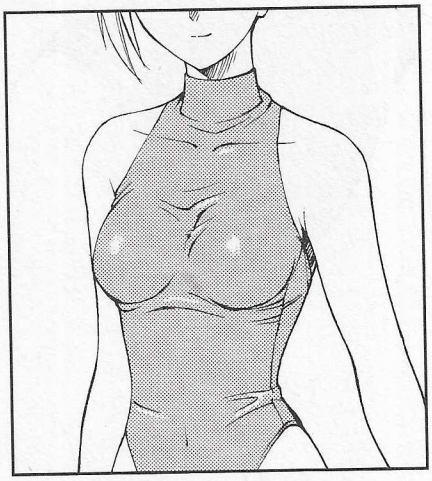
There are times when the central line of the buttocks does not appear even in a stretchable fabric.

Contour Lines and Fabrics

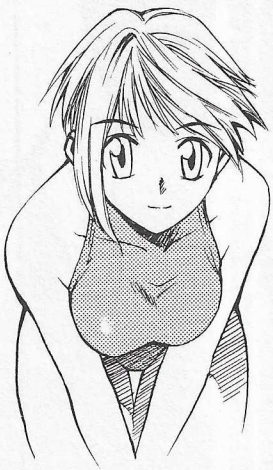
Use shapes (contour lines), shading, and creases to suggest different material (fabric) weights.

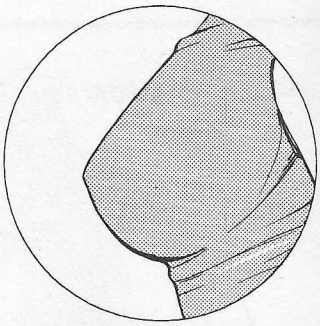
The figure nude



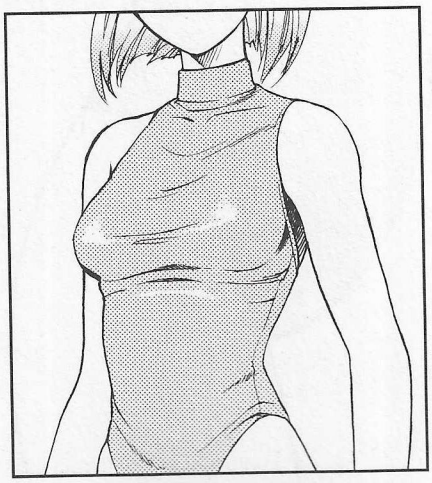


The figure in a light, supple material that clings to the curves of the body

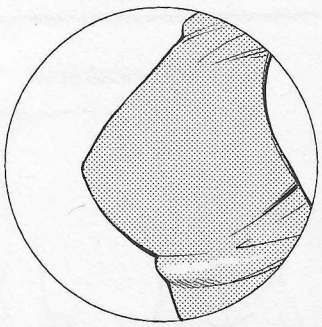




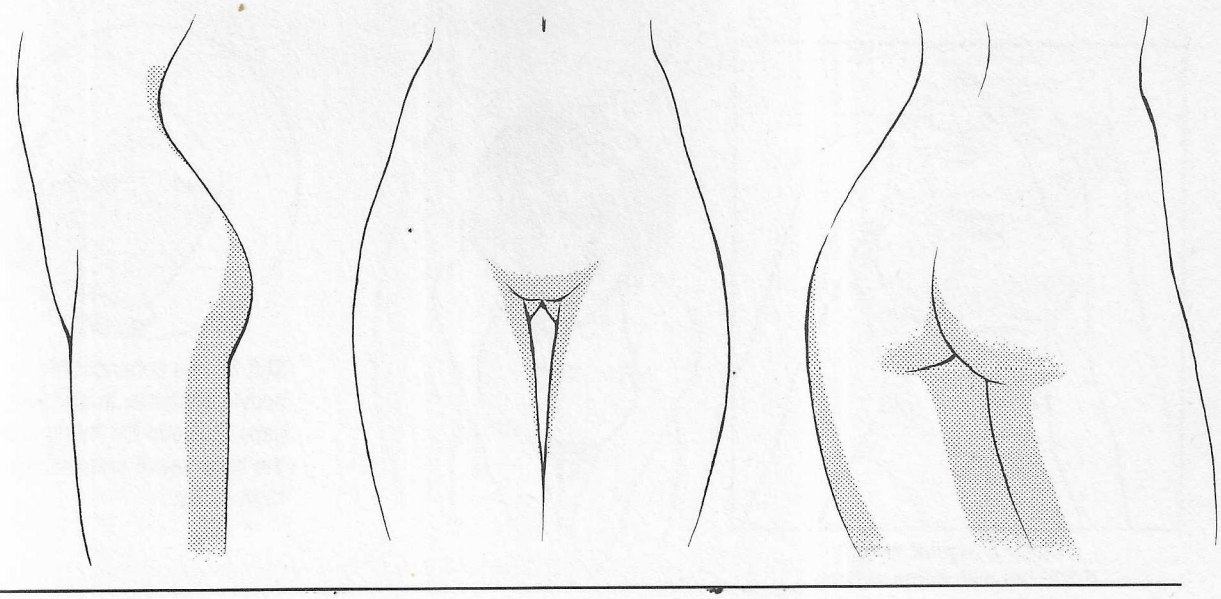
Supple, lightweight fabrics place no weight on the breasts to change their natural shape.

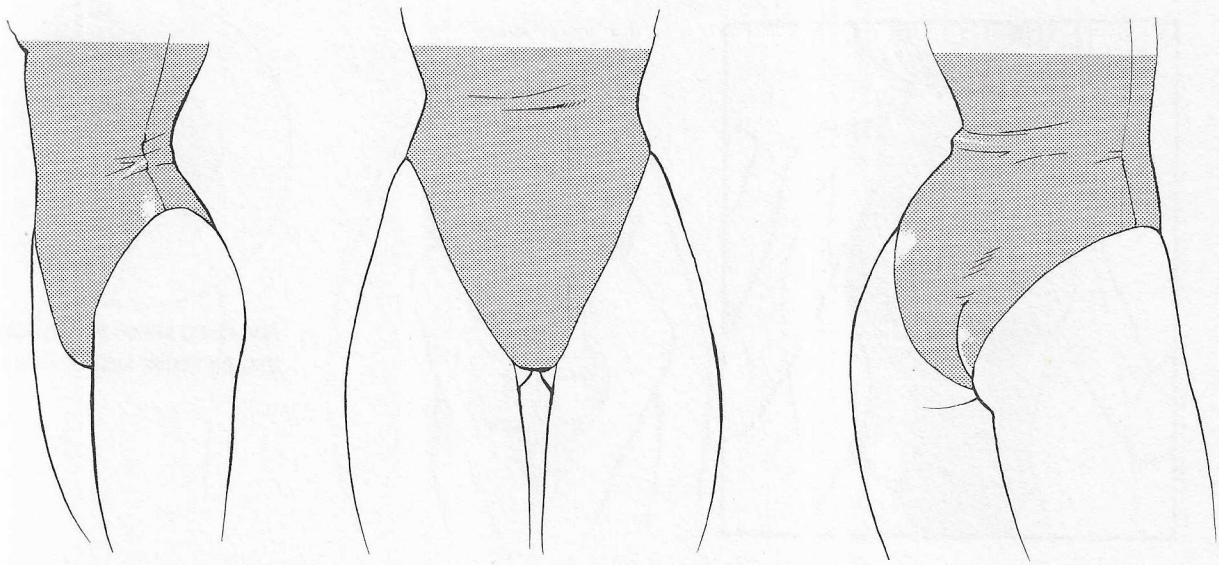


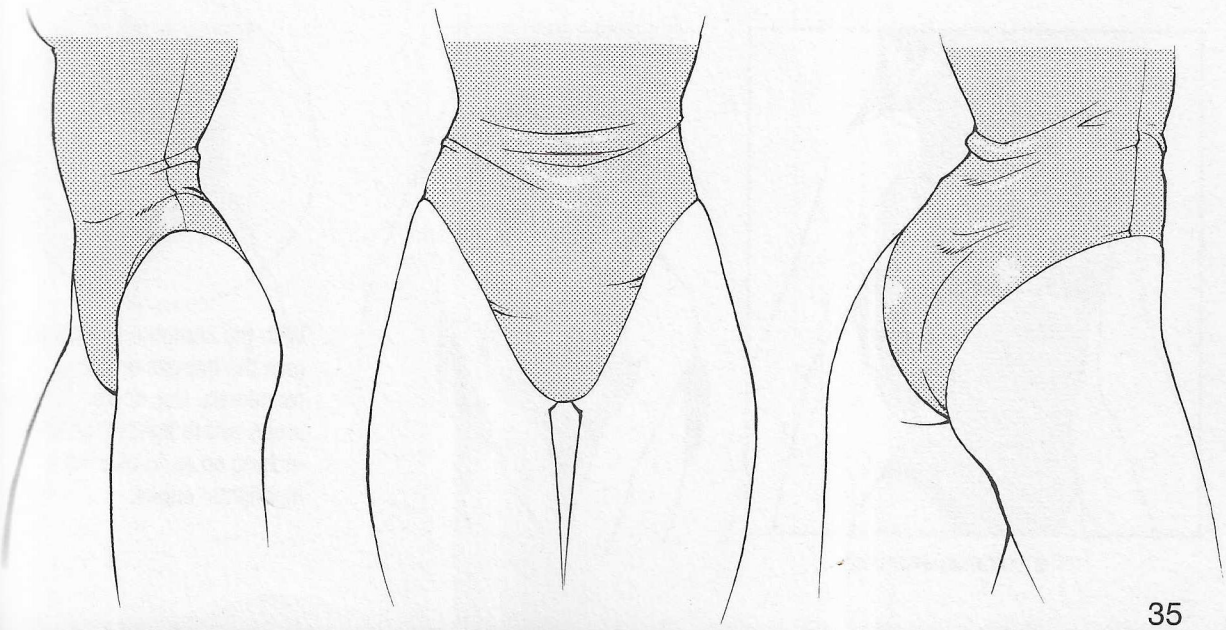
The figure in a thin, light material

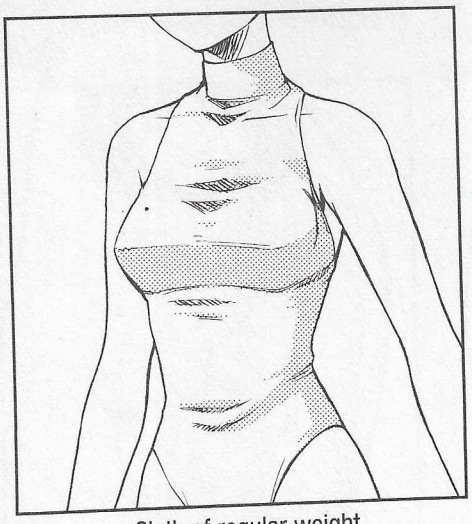


Suggest the elastic nature of the fabric using thin, sharp lines.

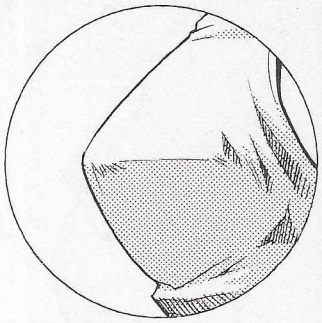




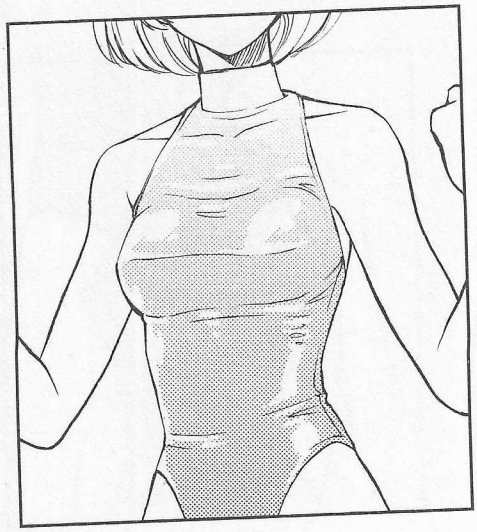




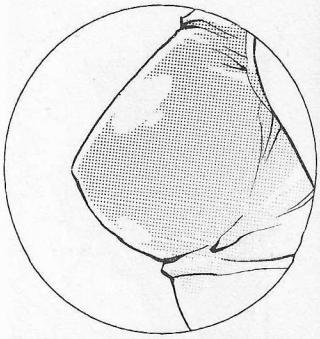
Cloth of regular weight
(Light but with some stiffness)



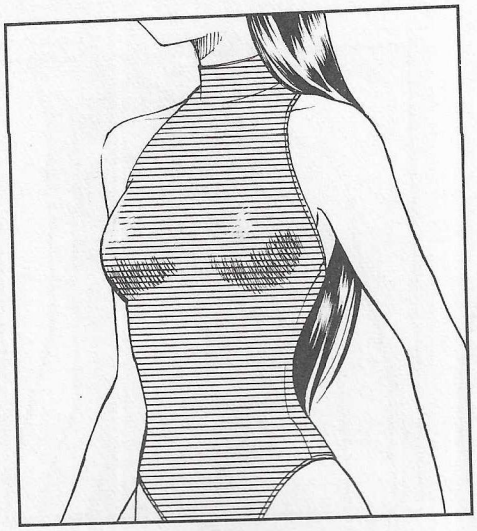
Stiff fabrics enhance the body's contours. In addition, gaps between the fabric and the body cause creases to form easily.



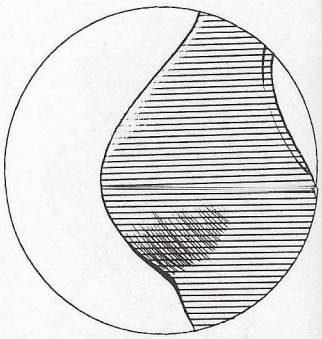
Vinyl (Heavy)



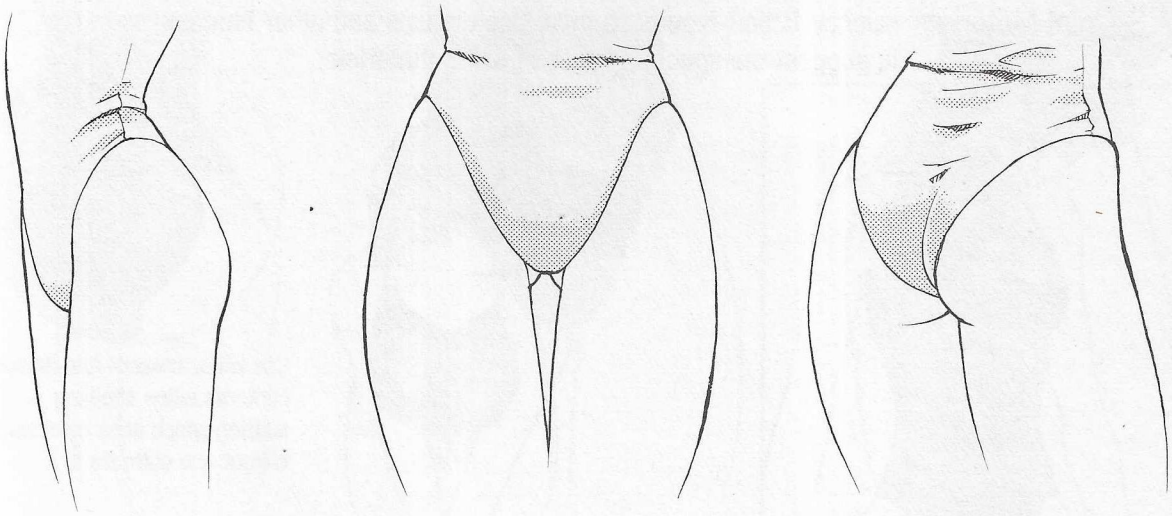
Add some sheen to generate that particular look of vinyl.

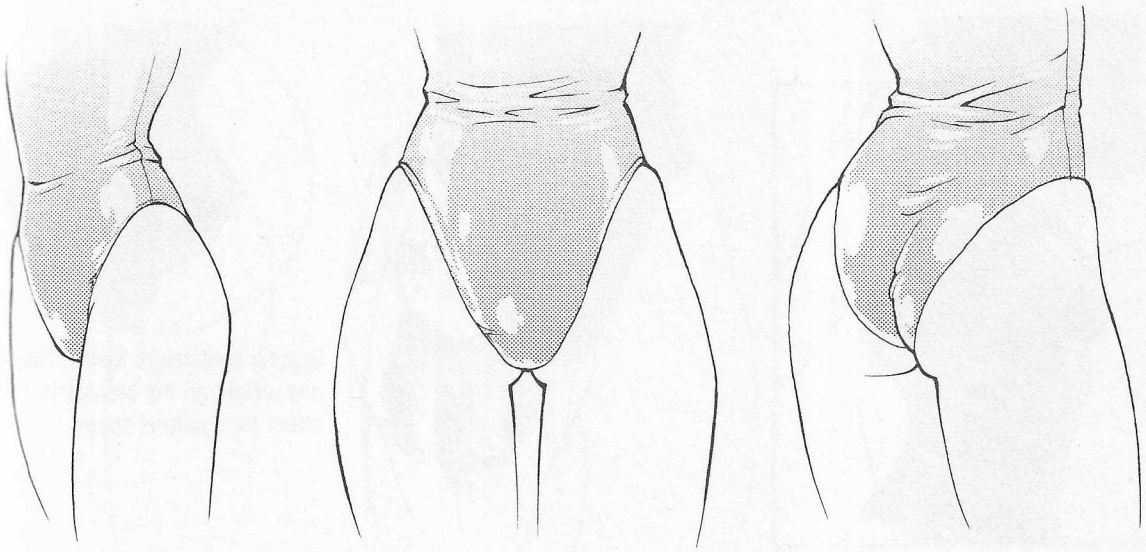


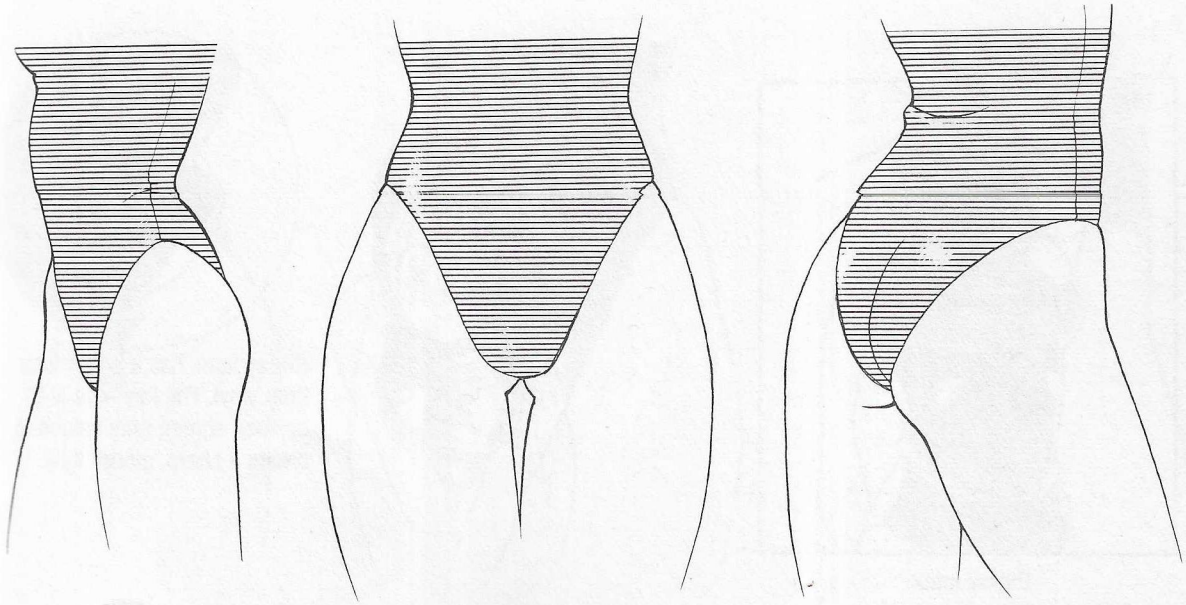
The common swimsuit



With the common swimsuit, give the breasts a natural roundness. Use screen tone for areas where light is reflected, etching so as to blur the highlights' edges.

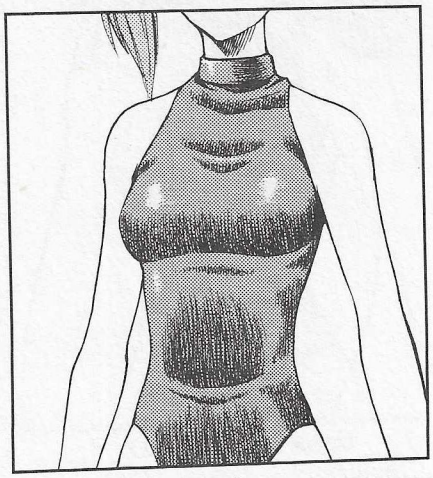


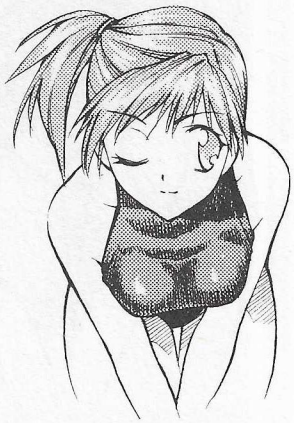


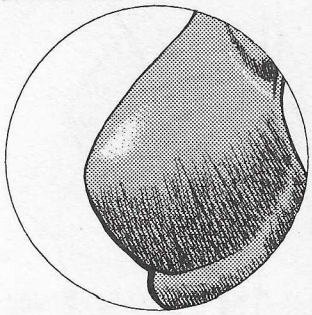


Special Materials

These materials were popular for biker outfits and futuristic, science fiction-type costumes. Use creases and other touches to suggest the special texture of these materials.

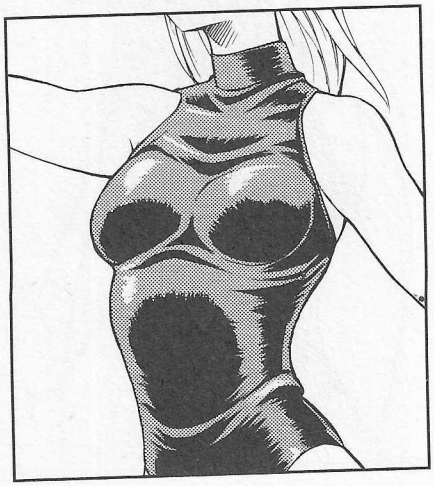


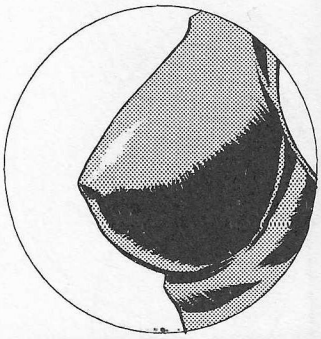




Use wider creases and heavier contours when showing leather, which does have some weight and stiffness to it.

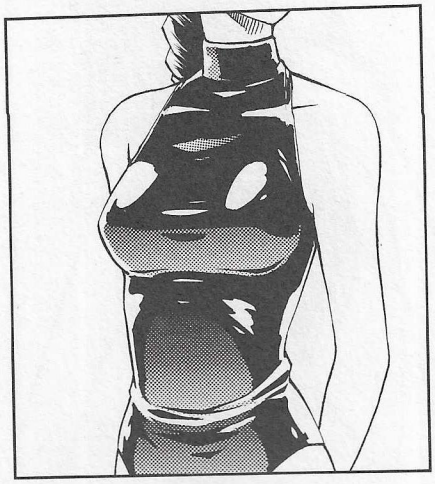
Leather





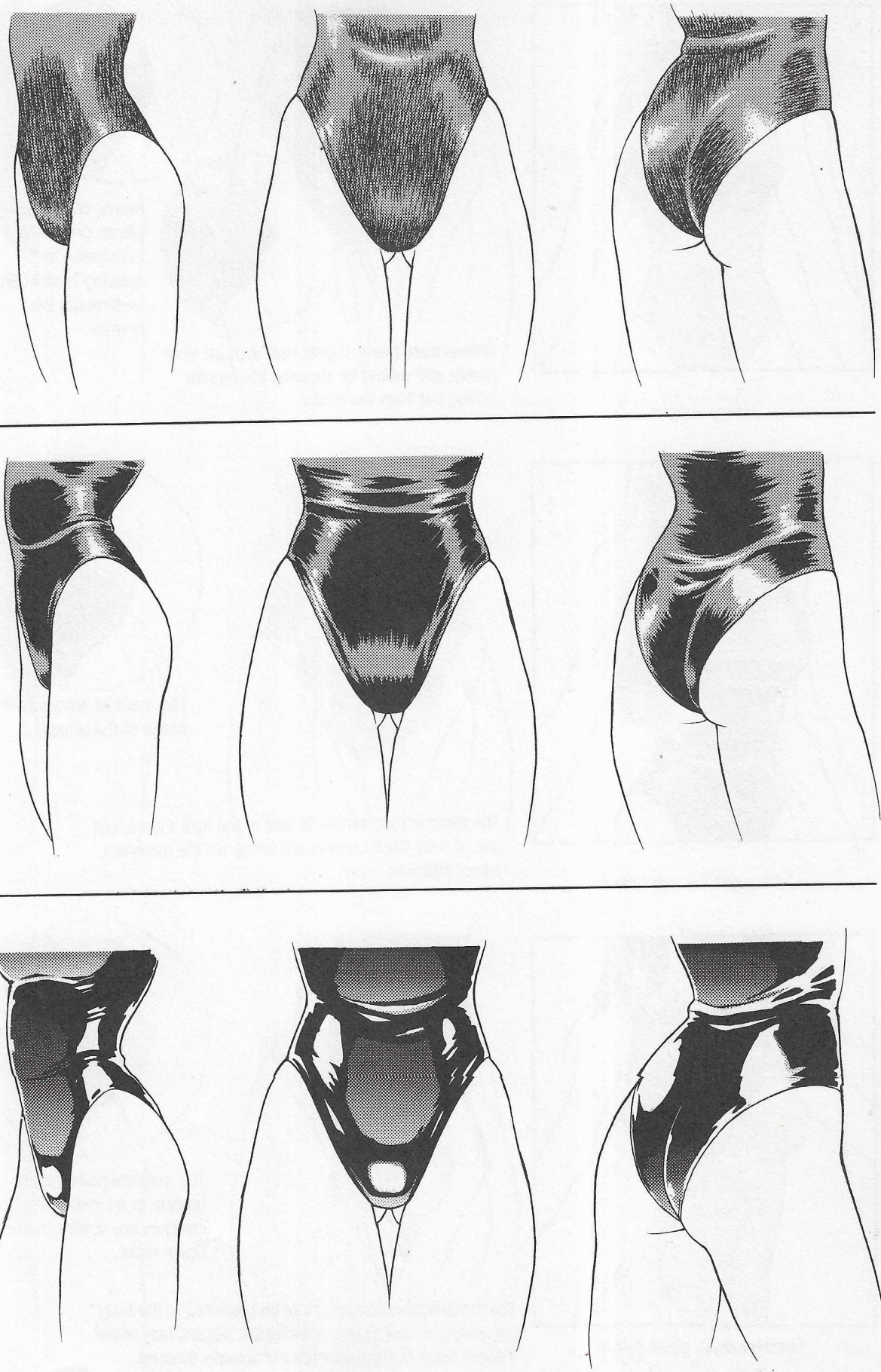
Supple, lightweight leather hardly any weight on the breasts to affect their natural shape.

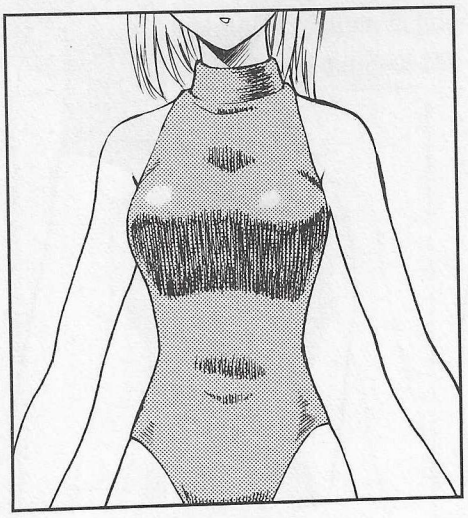
Lightweight leather



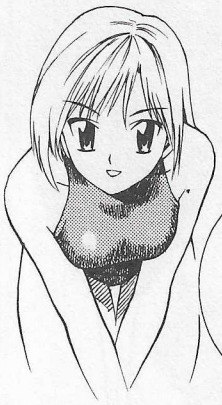
Glossy latex

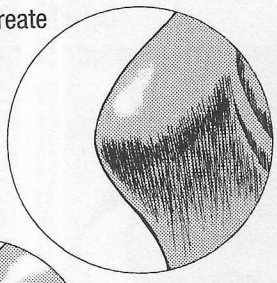
Glossy latex has a stiffer look than vinyl. The key here is to balance screen tone values to create a sharp, glossy look.



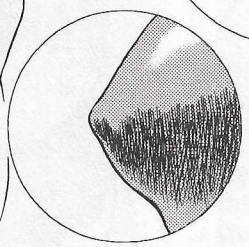


Use a sand eraser to create dully reflected light.



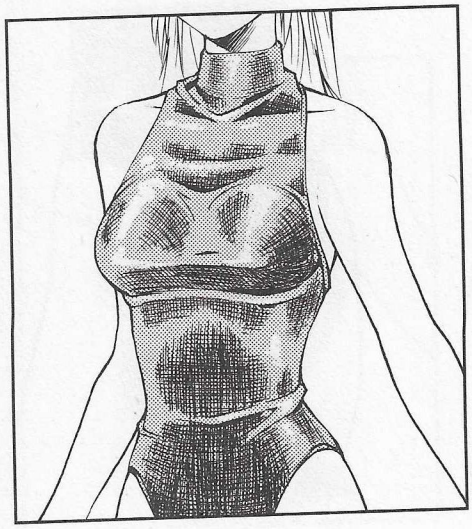


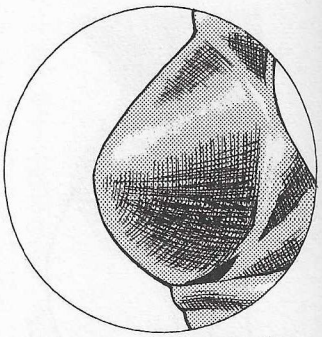
Heavy, elastic rubber places pressure on the chest. Omit drawing contour lines underneath the breasts.



Differentiate heavy rubber that is pliant from heavy, stiff rubber by showing the nipples jutting out from the breast.

Heavy Rubber

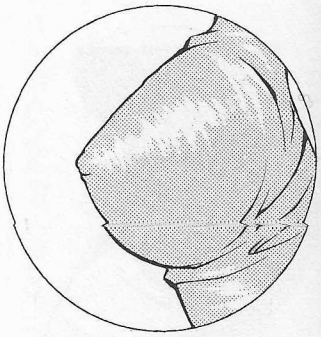




The material enhances the shape of the breasts.

The contours are similar to that of the figure nude, but use of bold, thick creases will bring out the material's heavy stiffness.

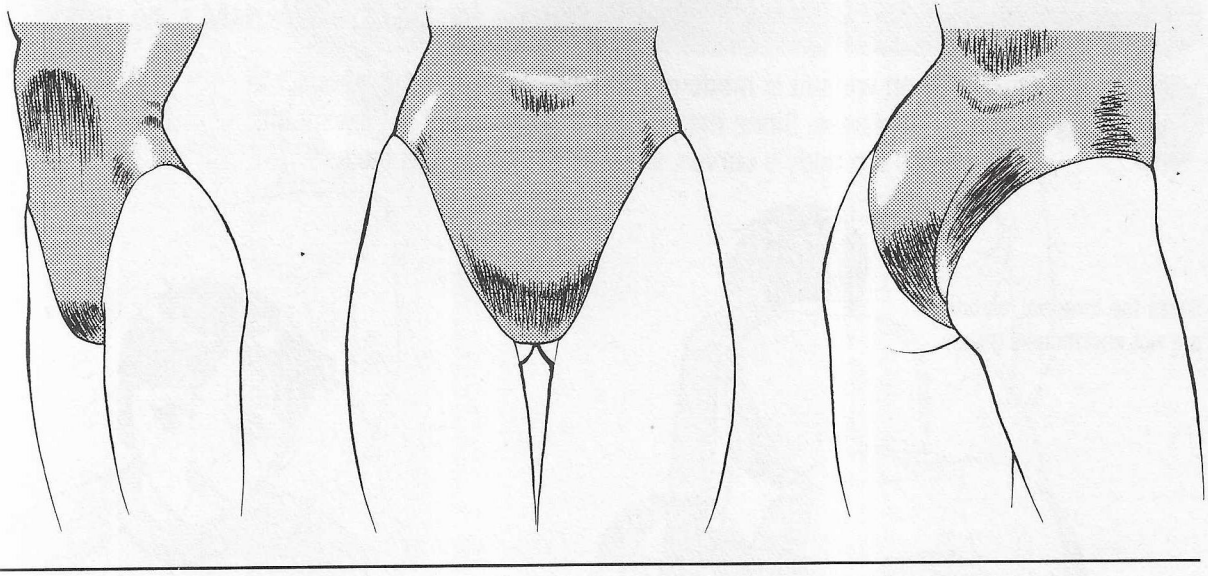
Lightweight but stiff rubber

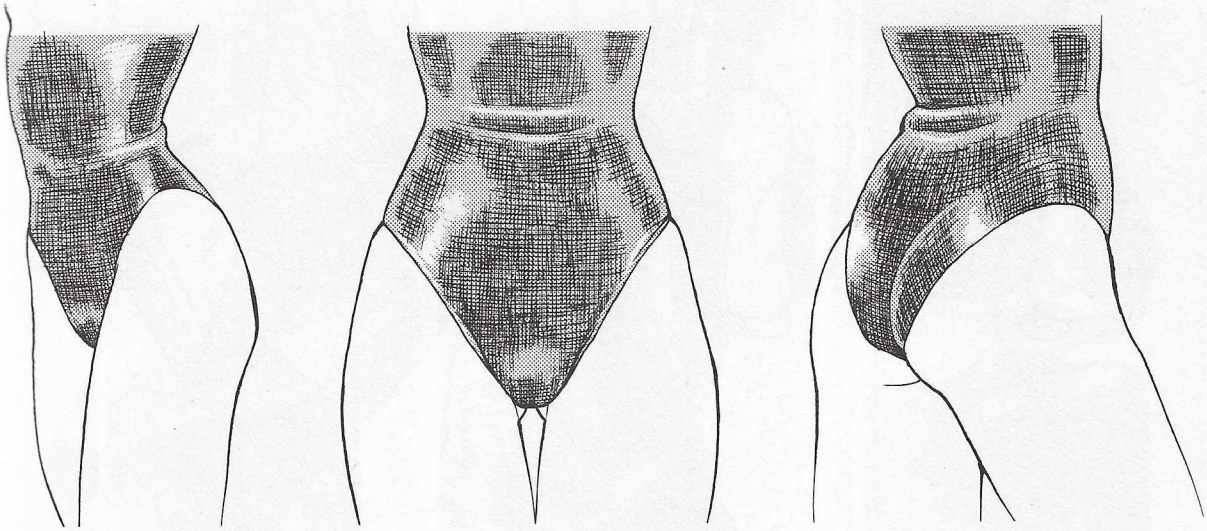


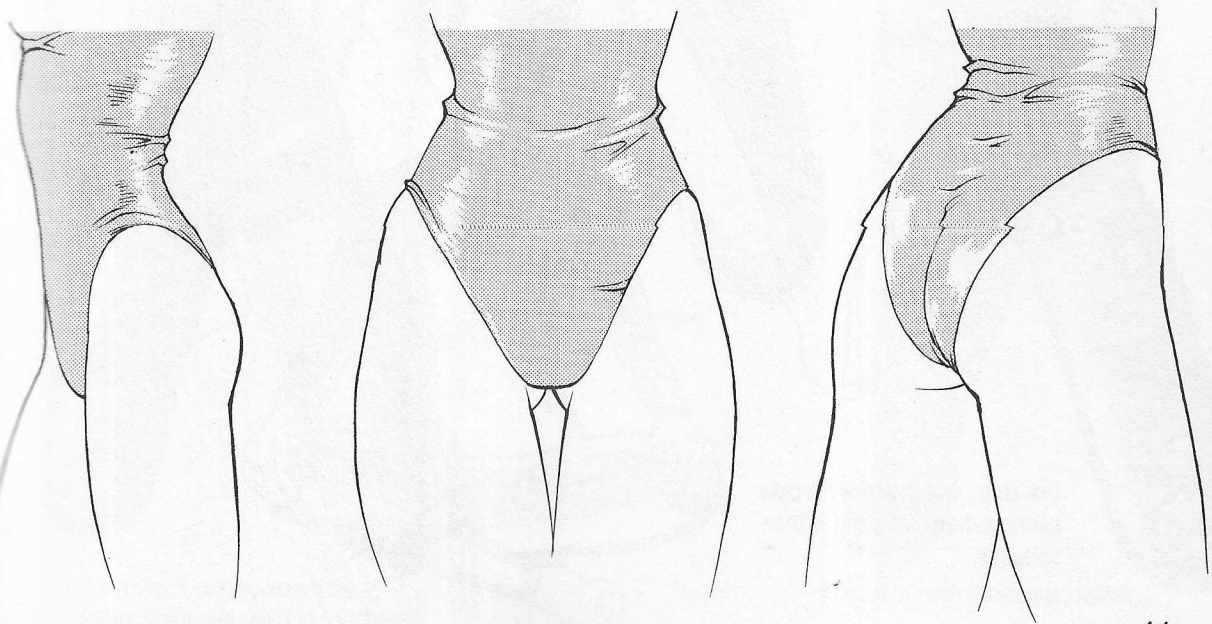
The material reshapes the breasts to an ideal form. The contours are similar to the figure nude.

The material almost appears to be plastered to the body. Depending on the scene, omitting the nipples may make it seem more like the character is actually dressed.

Featherweight, pliant rubber



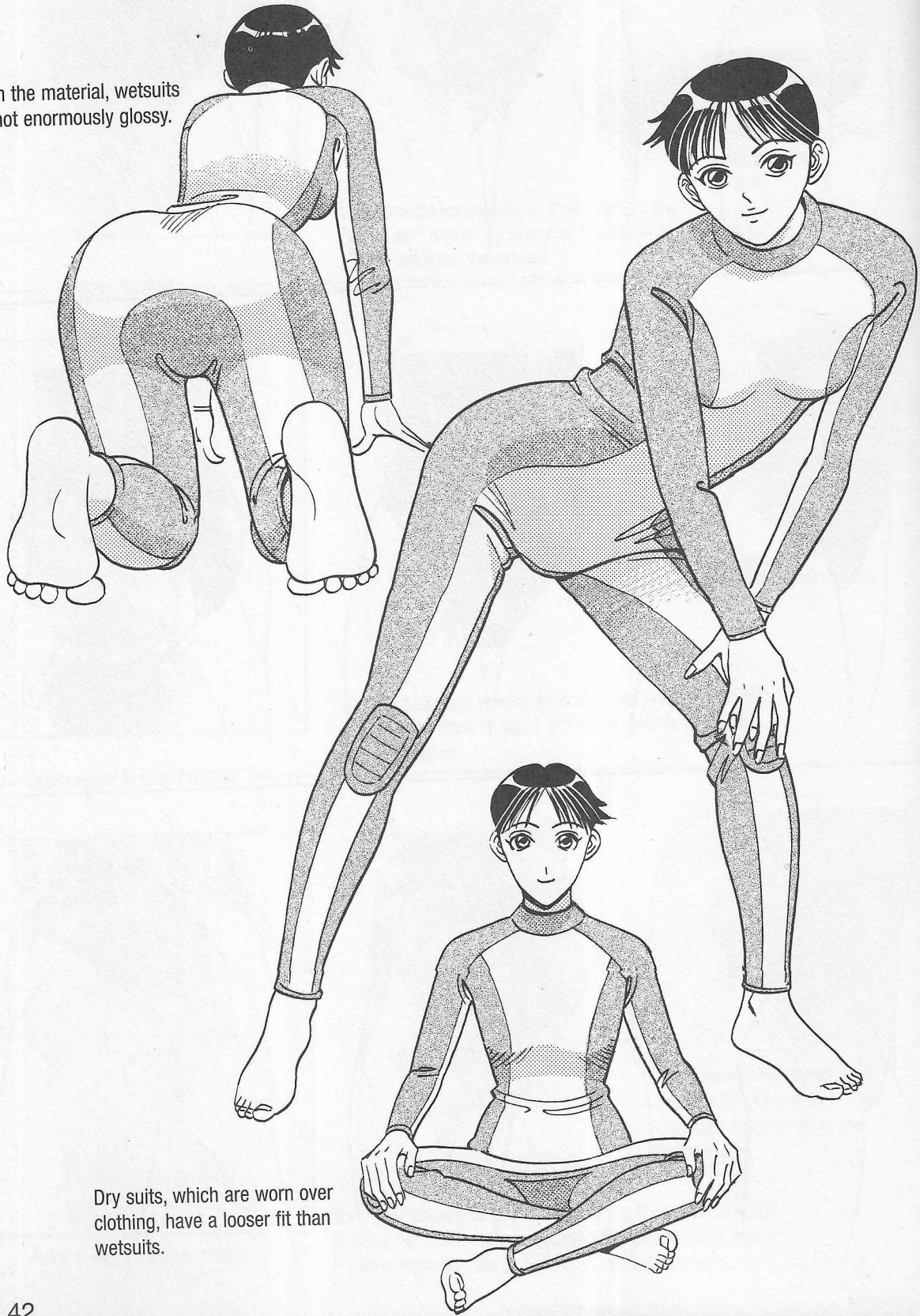




Unusual Apparel and Suggesting Creases and Sheen

Wetsuits

The common wetsuit is made of synthetic rubber and is about 3 to 5 mm. in thickness. Since the wetsuit is worn about the swimsuit, it minimizes the body's curves. Creases are large and thick.



Given the material, wetsuits are not enormously glossy.

Dry suits, which are worn over clothing, have a looser fit than wetsuits.

Solid black and hatching

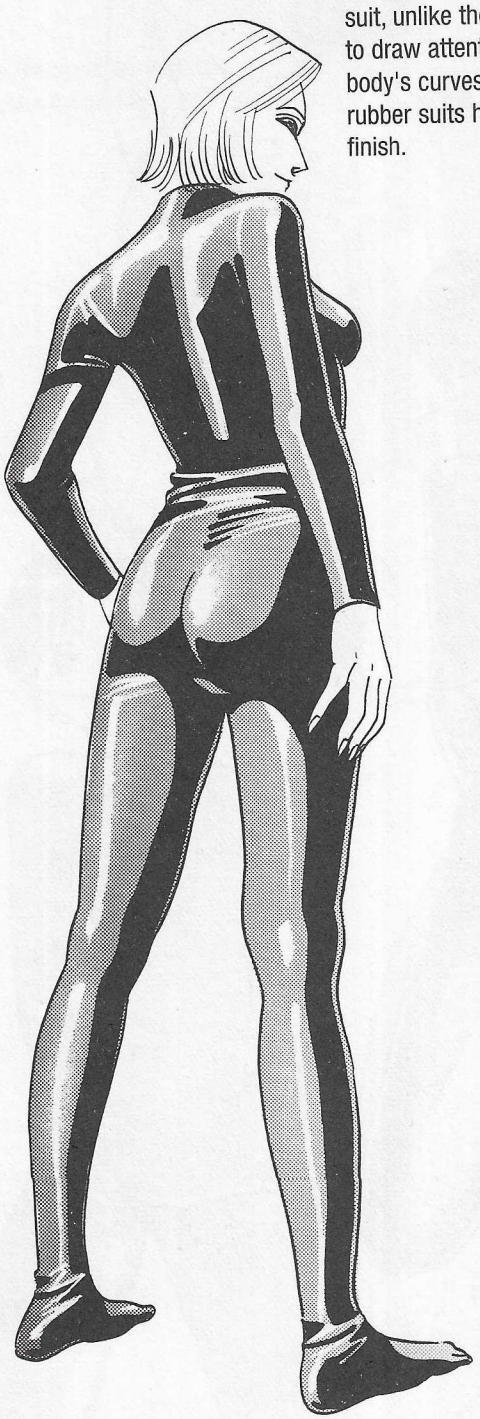
Solid black and screen tone (graduated) with etched touches

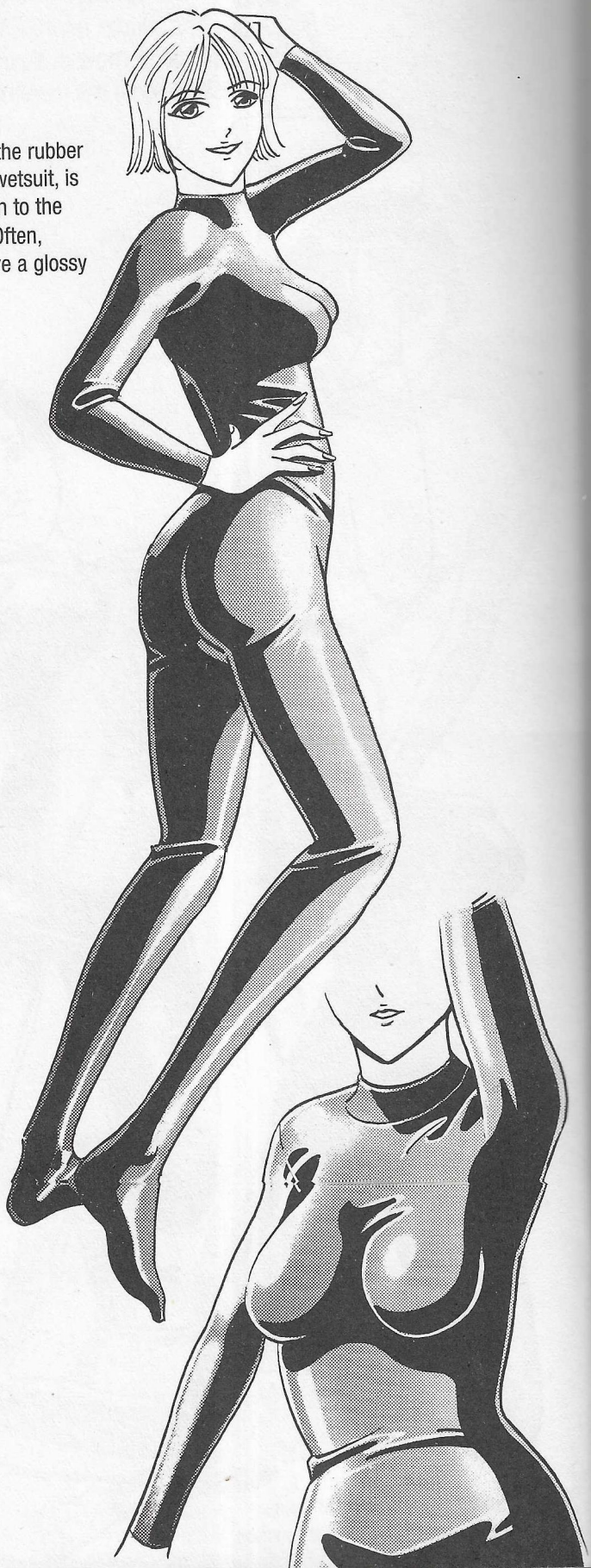
Etched screen tone (graduated)

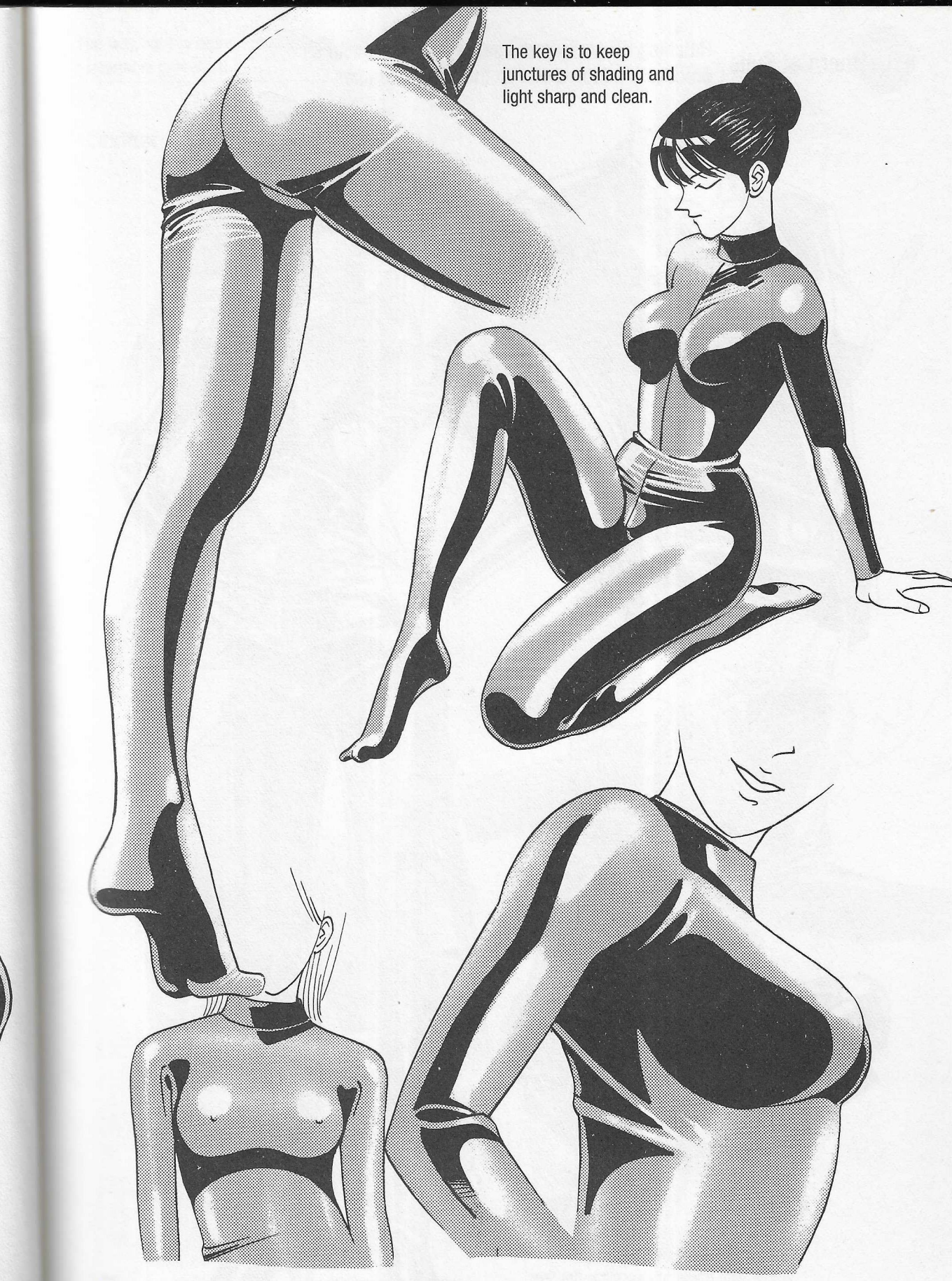
Specialty Rubber Cat Suits

These suits are made of ultra-thin rubber and show off the body as if it were nude.

The function of the rubber suit, unlike the wetsuit, is to draw attention to the body's curves. Often, rubber suits have a glossy finish.





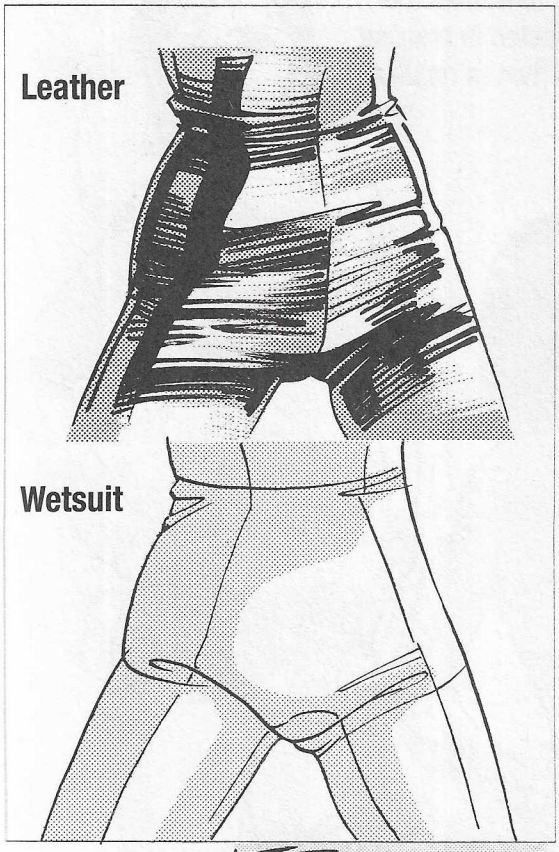

The key is to keep
junctures of shading and
light sharp and clean.

Leather Cat Suits

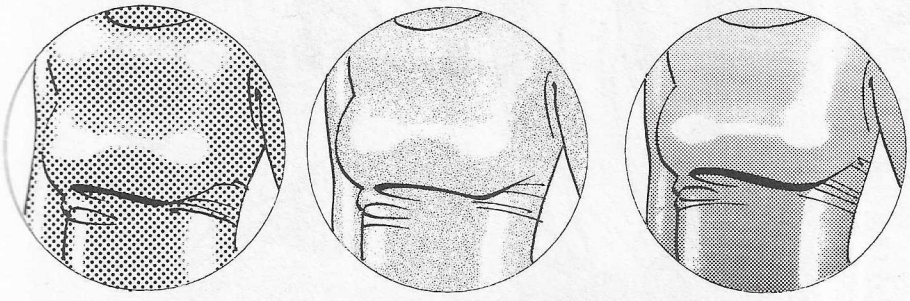
Hatching drawn by hand seems more suitable for producing a look closer to that of real leather.

Solid black combined with hatching works well toward generating the feel of the thickness and weight of leather.

The way light is represented affects which material is perceived.



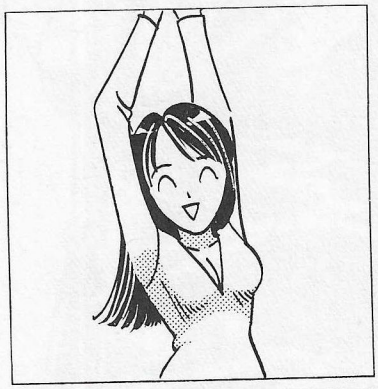
Screen Tones Commonly Used for Leather

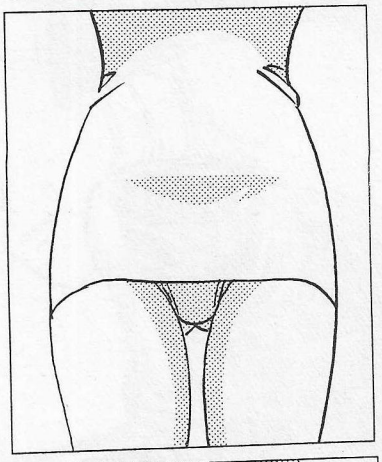


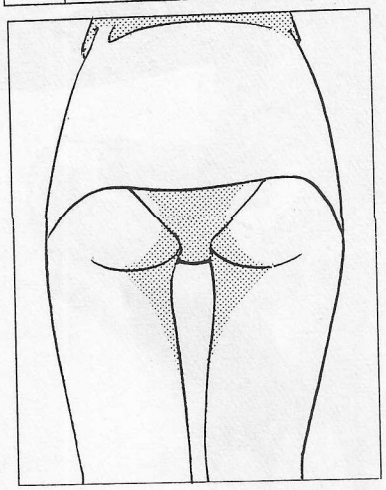
Close fitted Dresses

These are items that accentuate and show off the body's curves. The movements of the body and legs are reflected in creases more in this type of dress than in regular clothing.

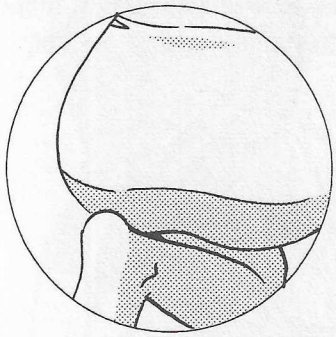
There are also dresses with such high hemlines that with just a quick stretch.

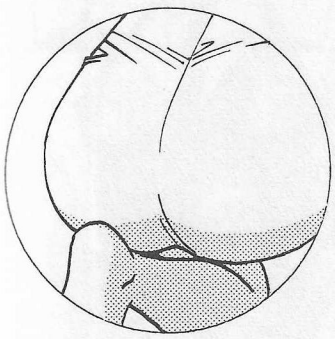


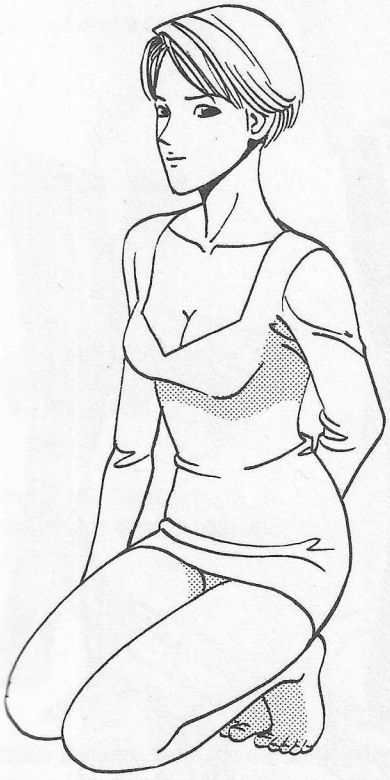


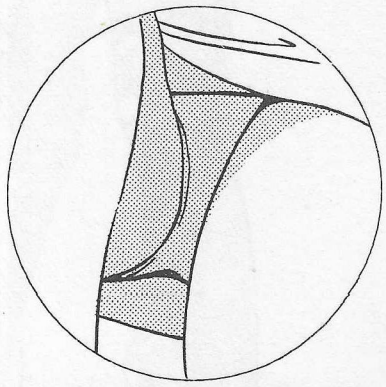


Creases and rendering changes according to the fabric.





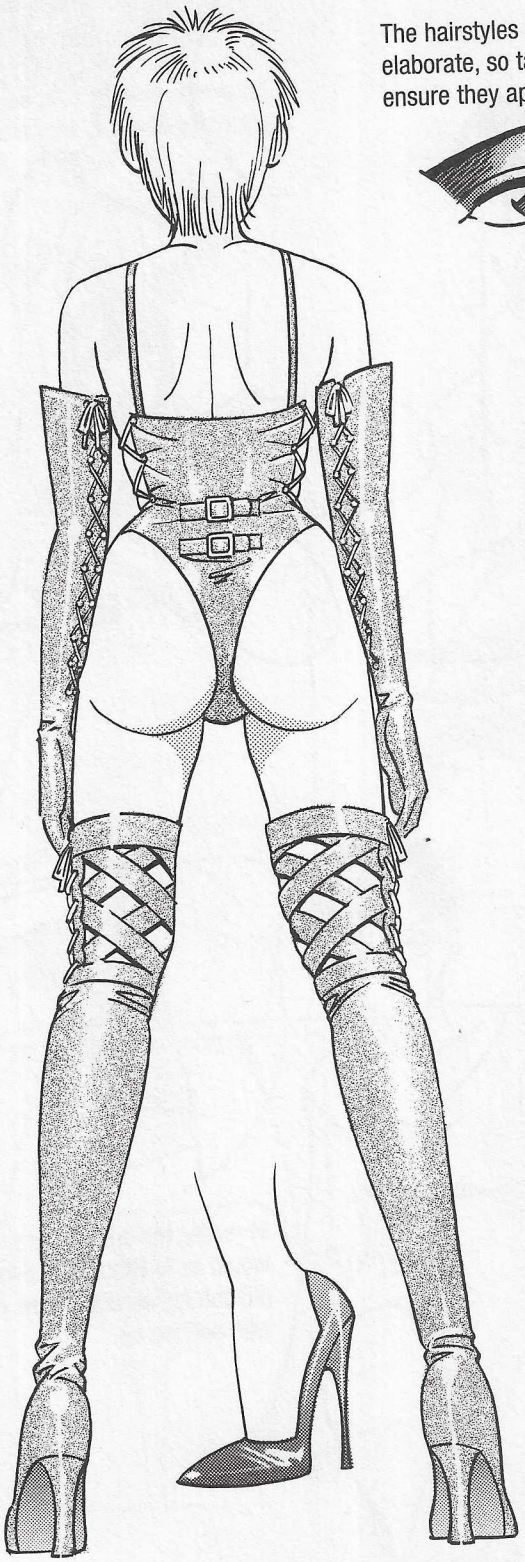




In reality, the area under the skirt would be in shadow, making it difficult to see even when sitting with one leg up.

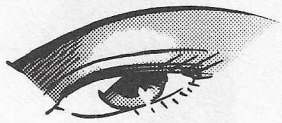
Bondage and Fetish Fashions

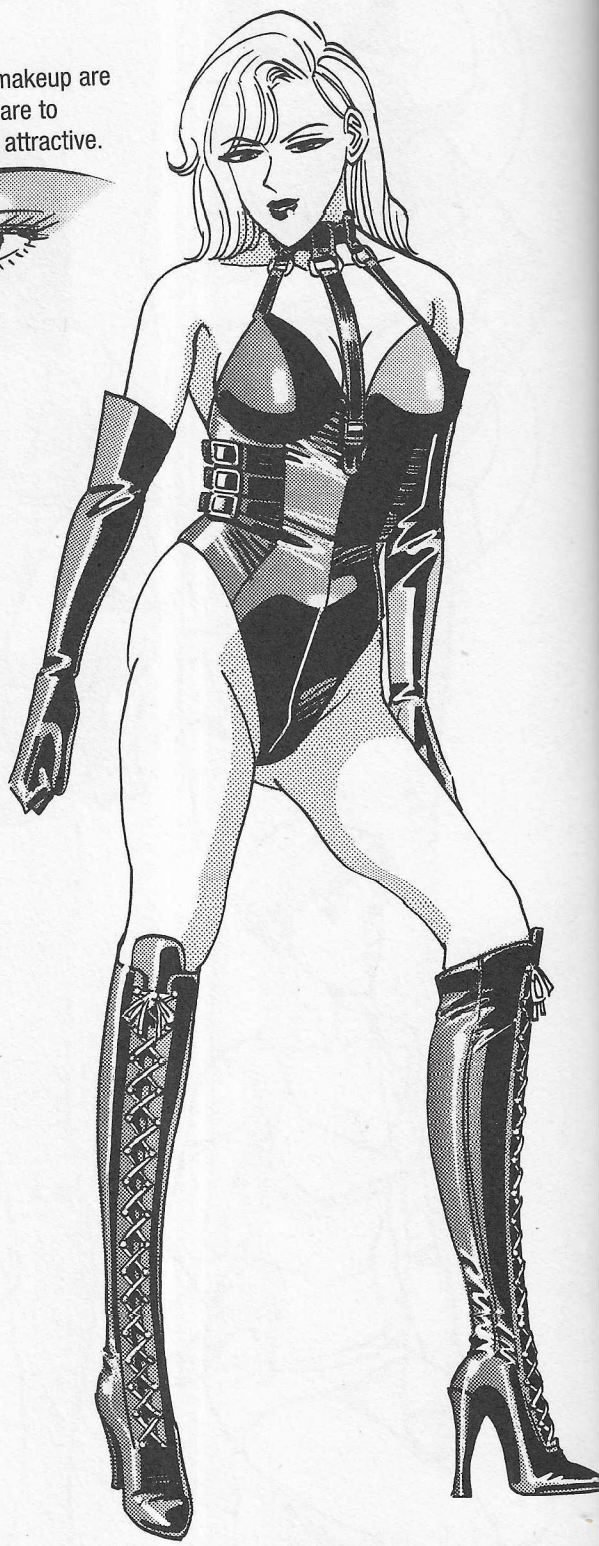
These styles, which gained popularity around 1991 as projecting a sexy image, characteristically involve a rubber corset. As something functioning more to accentuate a woman's feminine charms than to make her appear pretty, these fashions require use of all techniques fathomable to suggest rubber, leather, and mesh.



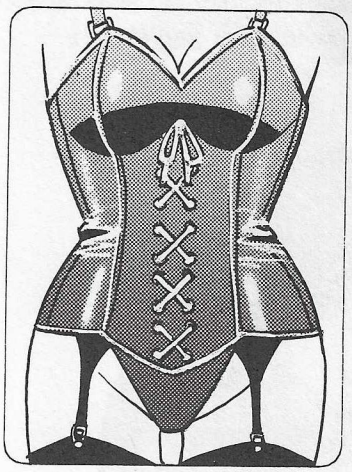
Heels virtually impossible to walk in are de rigueur.

The hairstyles and makeup are elaborate, so take care to ensure they appear attractive.

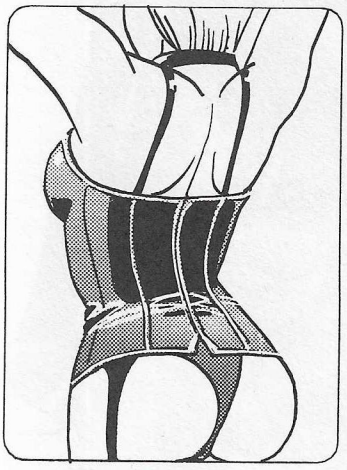




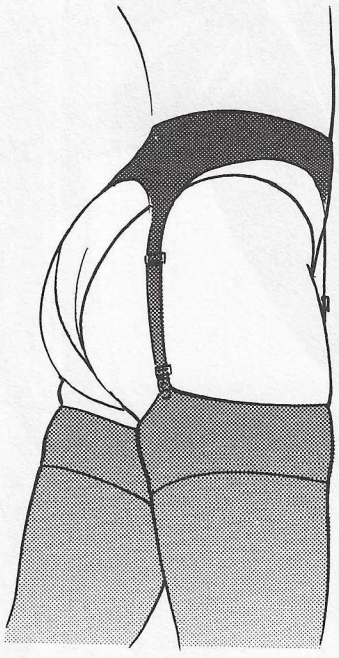
Red and black are the most common colors. Consisting primarily of swimsuit and corset variations, these designs often have a masculine touch.

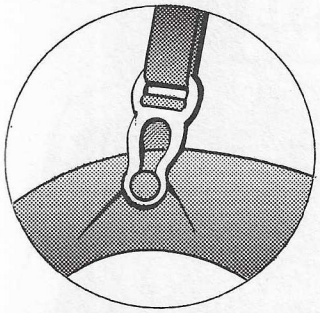


The corset is an undergarment that acts to shape the body while narrowing the waist by lacing and adding support.

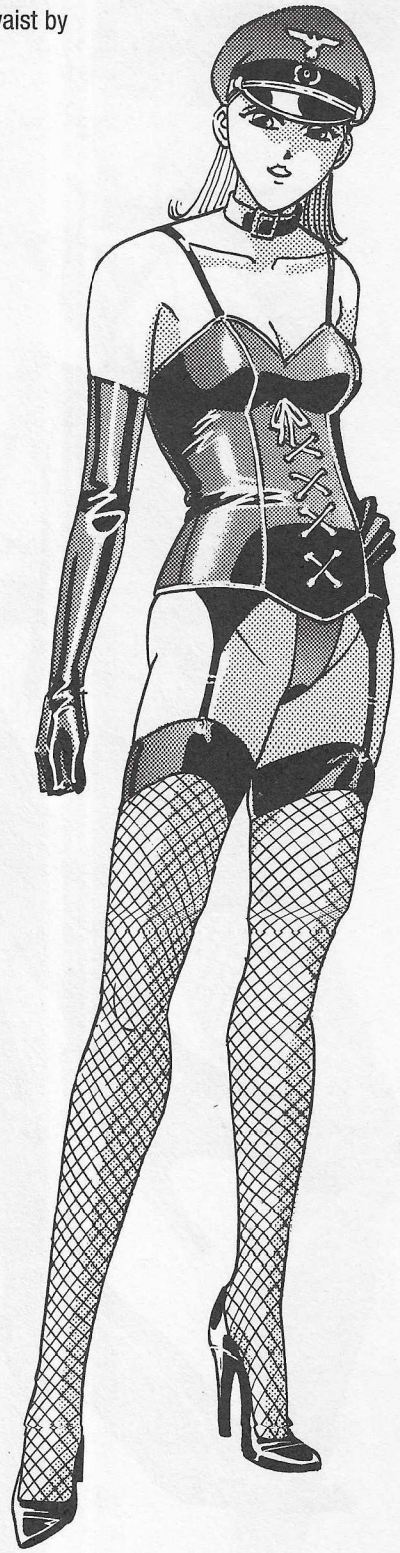


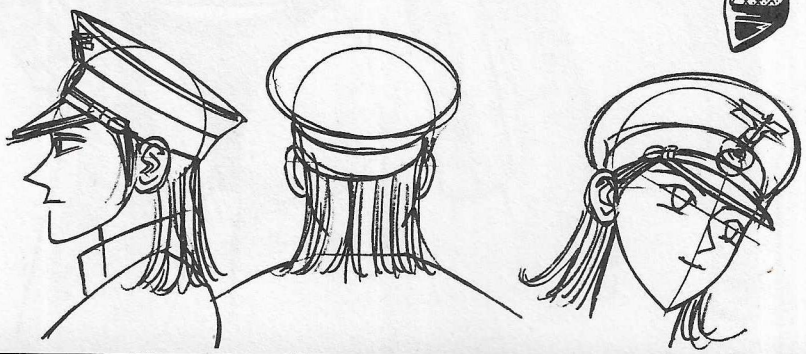
Back view of a corset





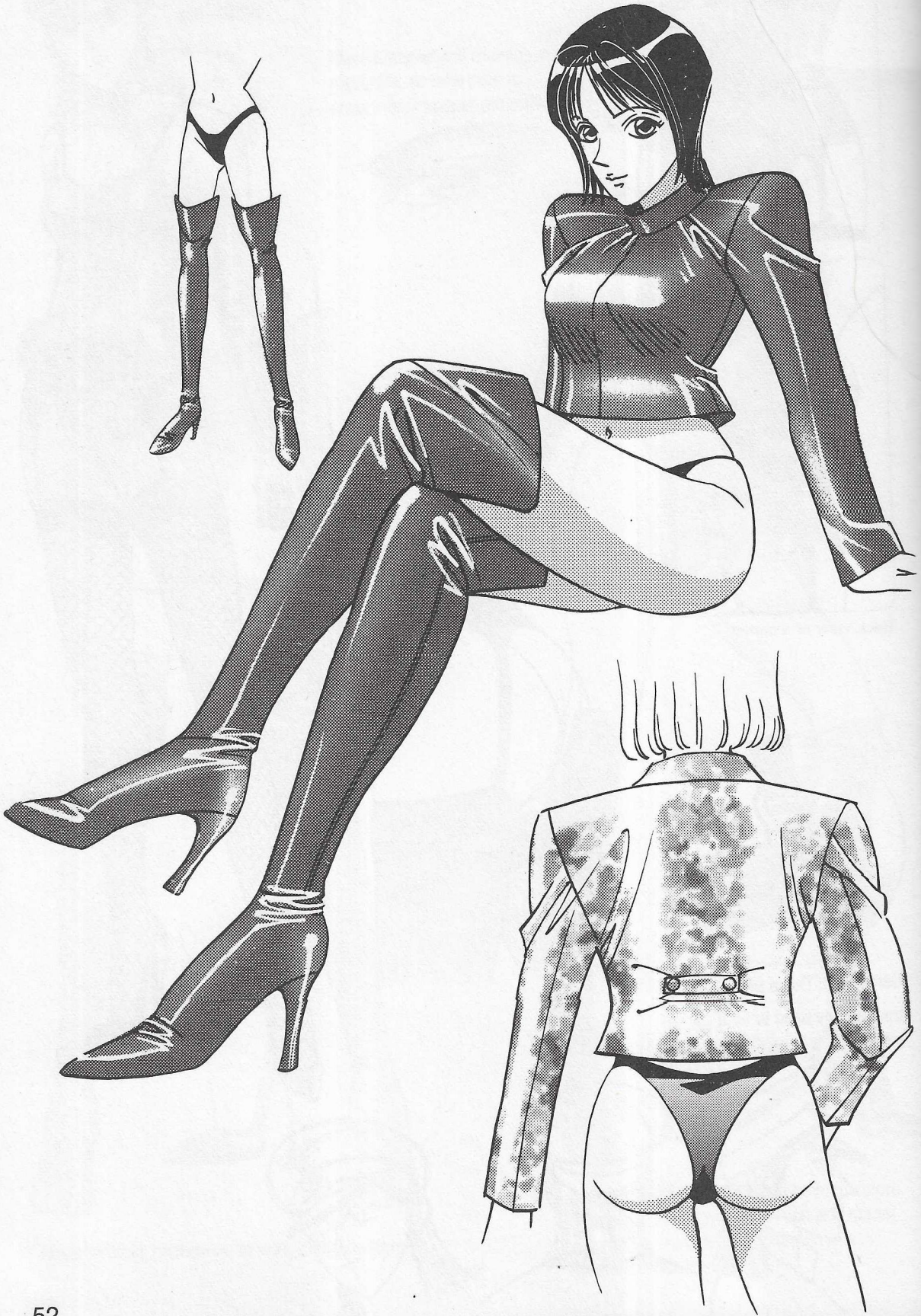
Garter belt: These are traditionally used to hold up stockings.



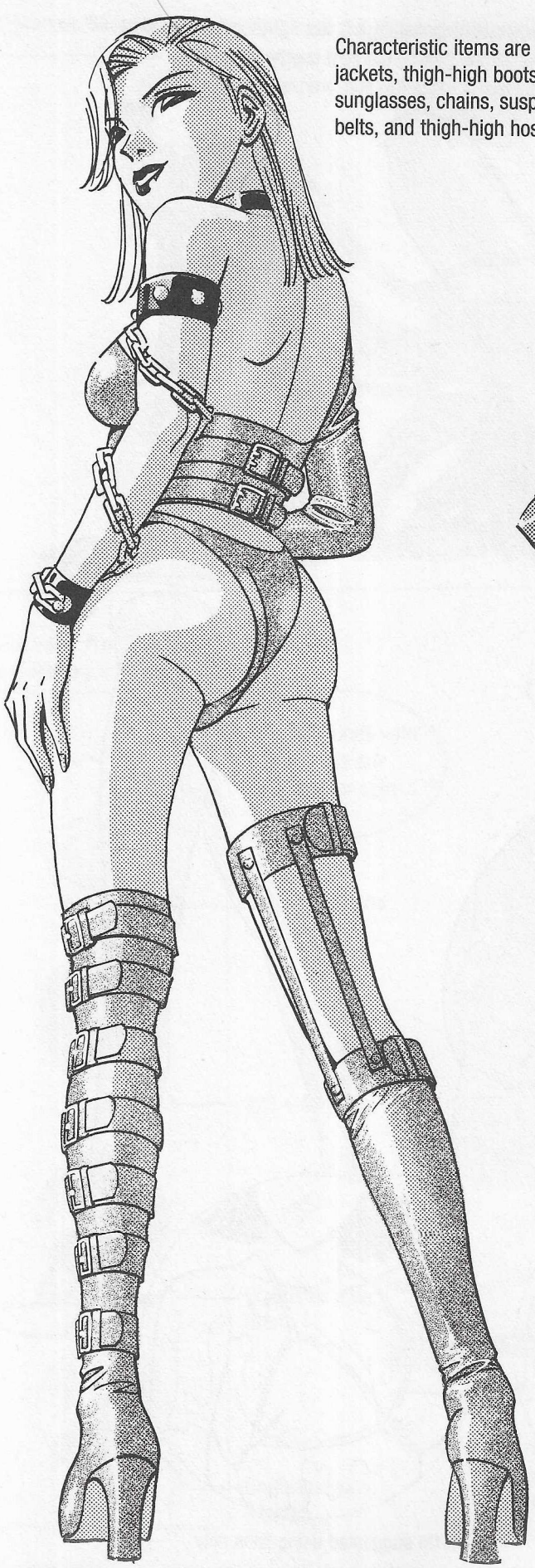


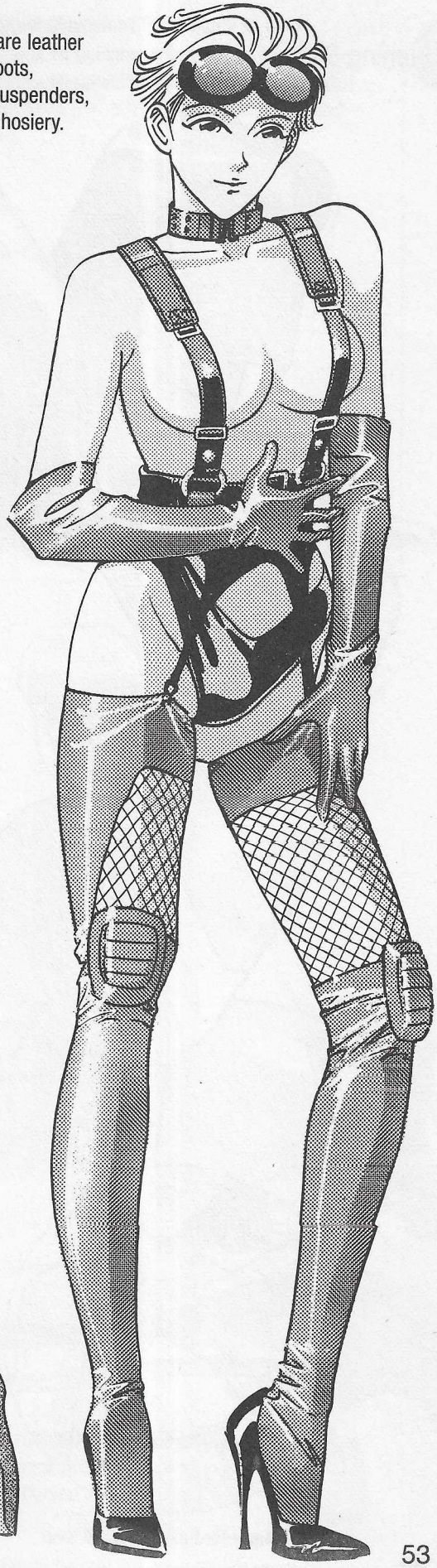
Assorted Bondage and Fetish Fashions

Consisting of combinations of military uniforms, bathing suits, and lingerie, at the heart, these fashions are wild, sexy, and stylish.



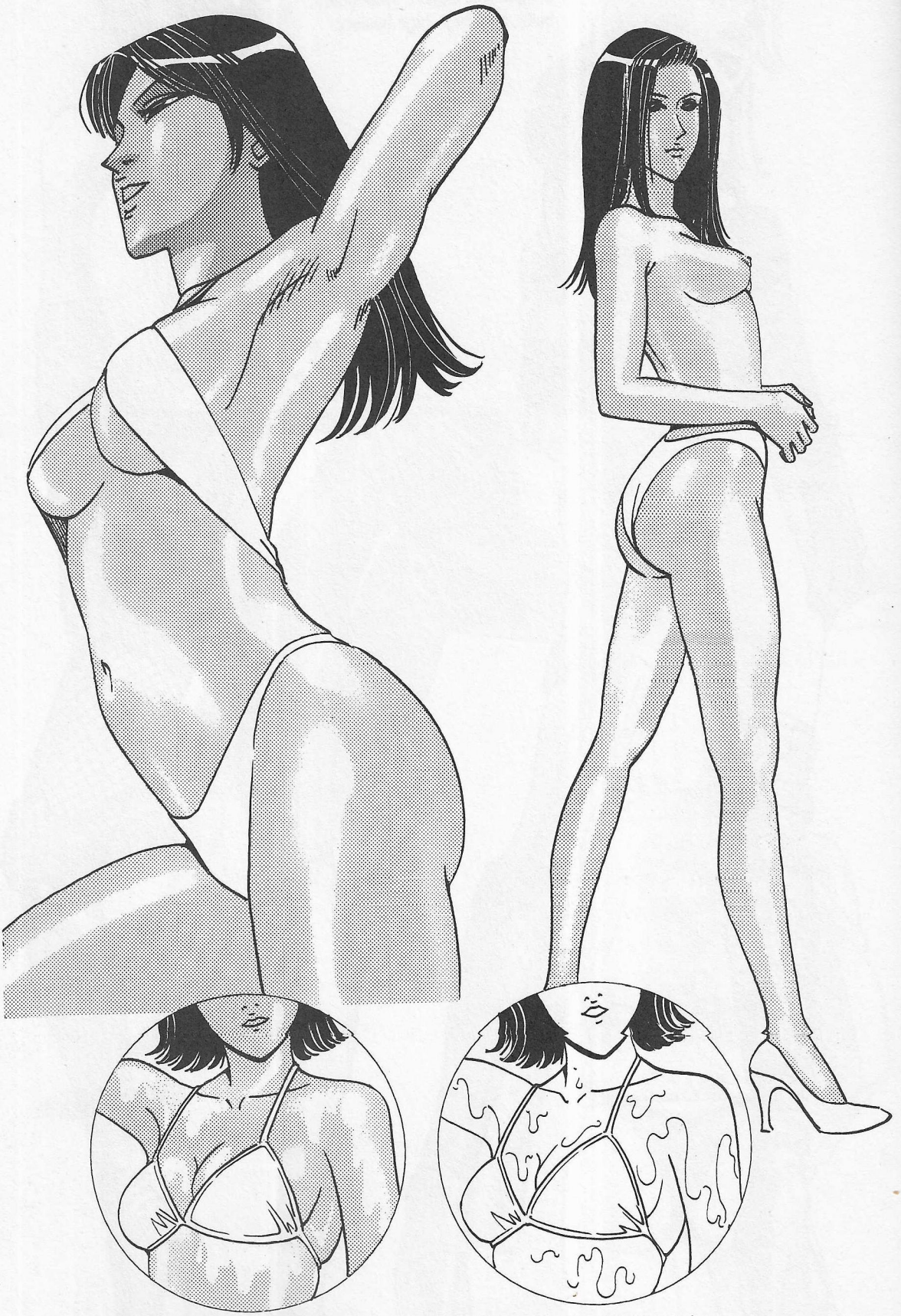
Characteristic items are leather jackets, thigh-high boots, sunglasses, chains, suspenders, belts, and thigh-high hosiery.





Glistening Skin

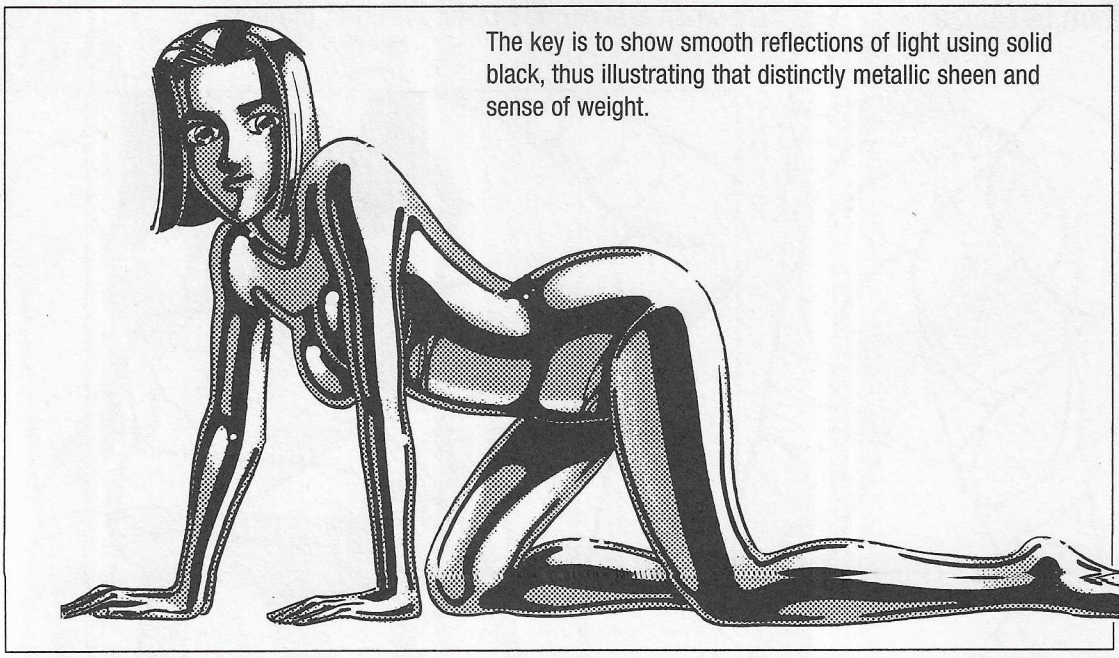
1. Oiled Skin To achieve the effect of glistening oil, use light tone for the skin, etching as appropriate (where the light touches the skin). This is not necessarily limited to sun-bronzed skin.



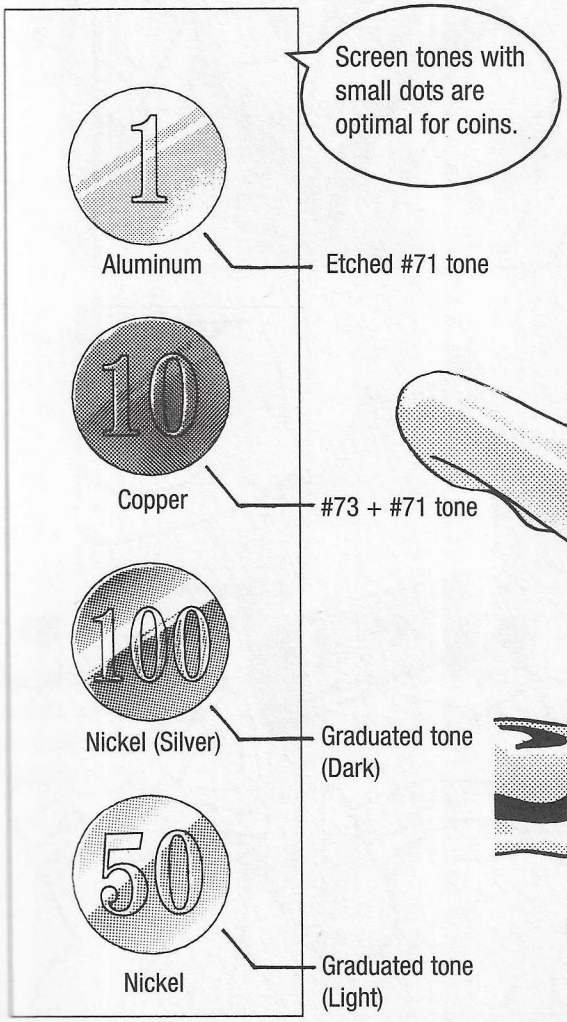
Oil suggested using etched tone

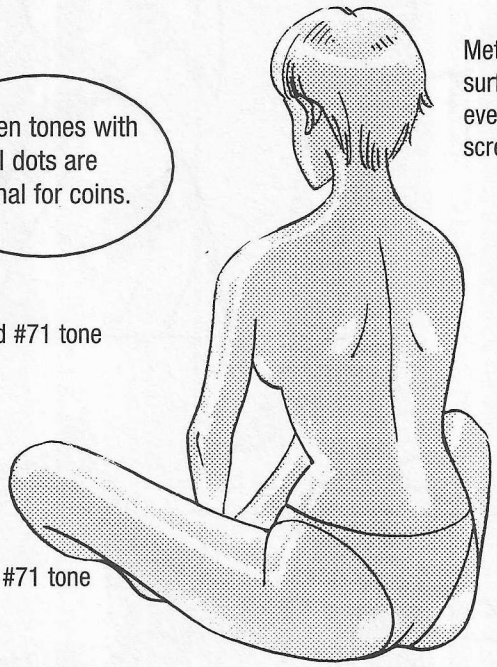
Oil suggested using lines only

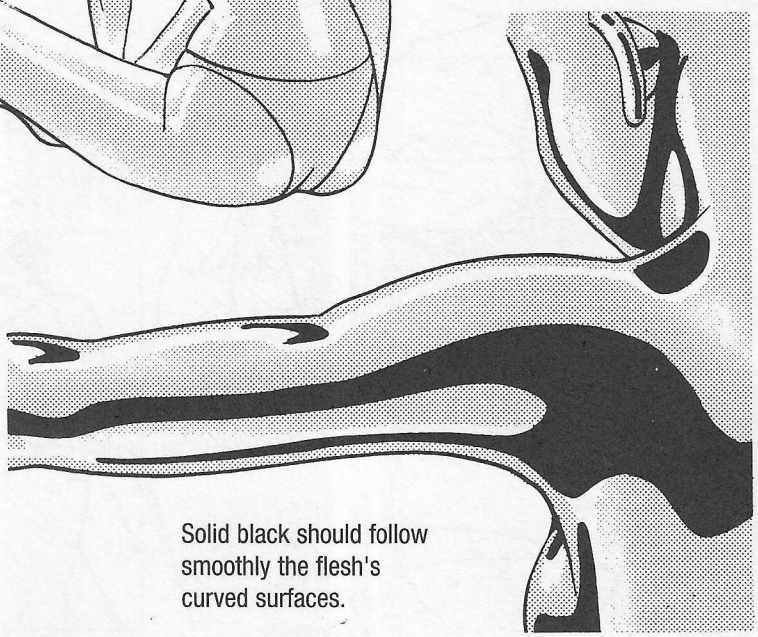
2. Metallic Sheen Terrific for aliens, use this look to depict a body covered entirely in gold or silver.


The key is to show smooth reflections of light using solid black, thus illustrating that distinctly metallic sheen and sense of weight.

Reference: Handling the Metallic Sheen of Coins

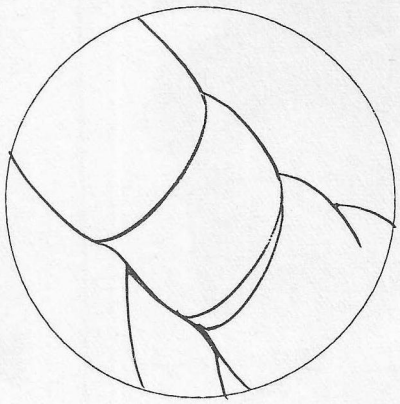


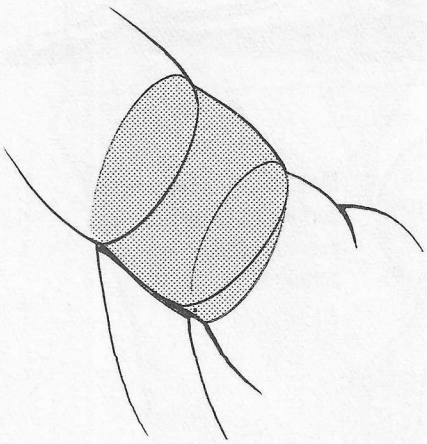


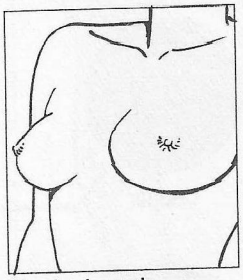


The Body Wrapped in Ribbon or Gauze

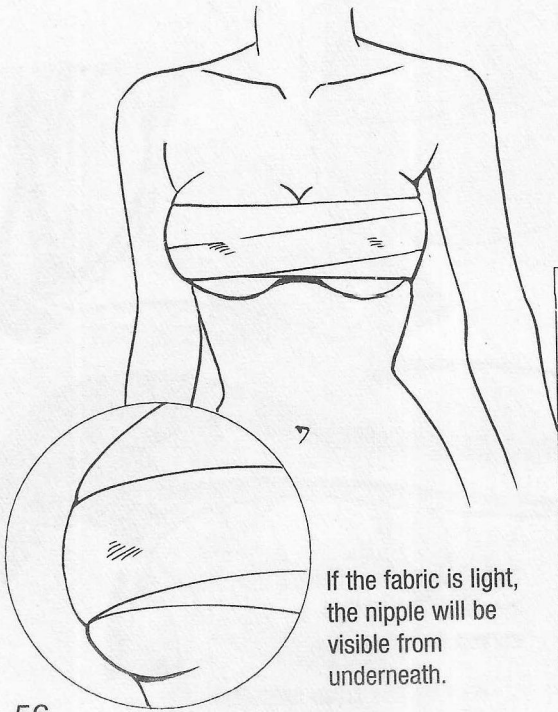
This look emphasizes charm and suppleness of the body. Use care when drawing the cloth pulling at the flesh.







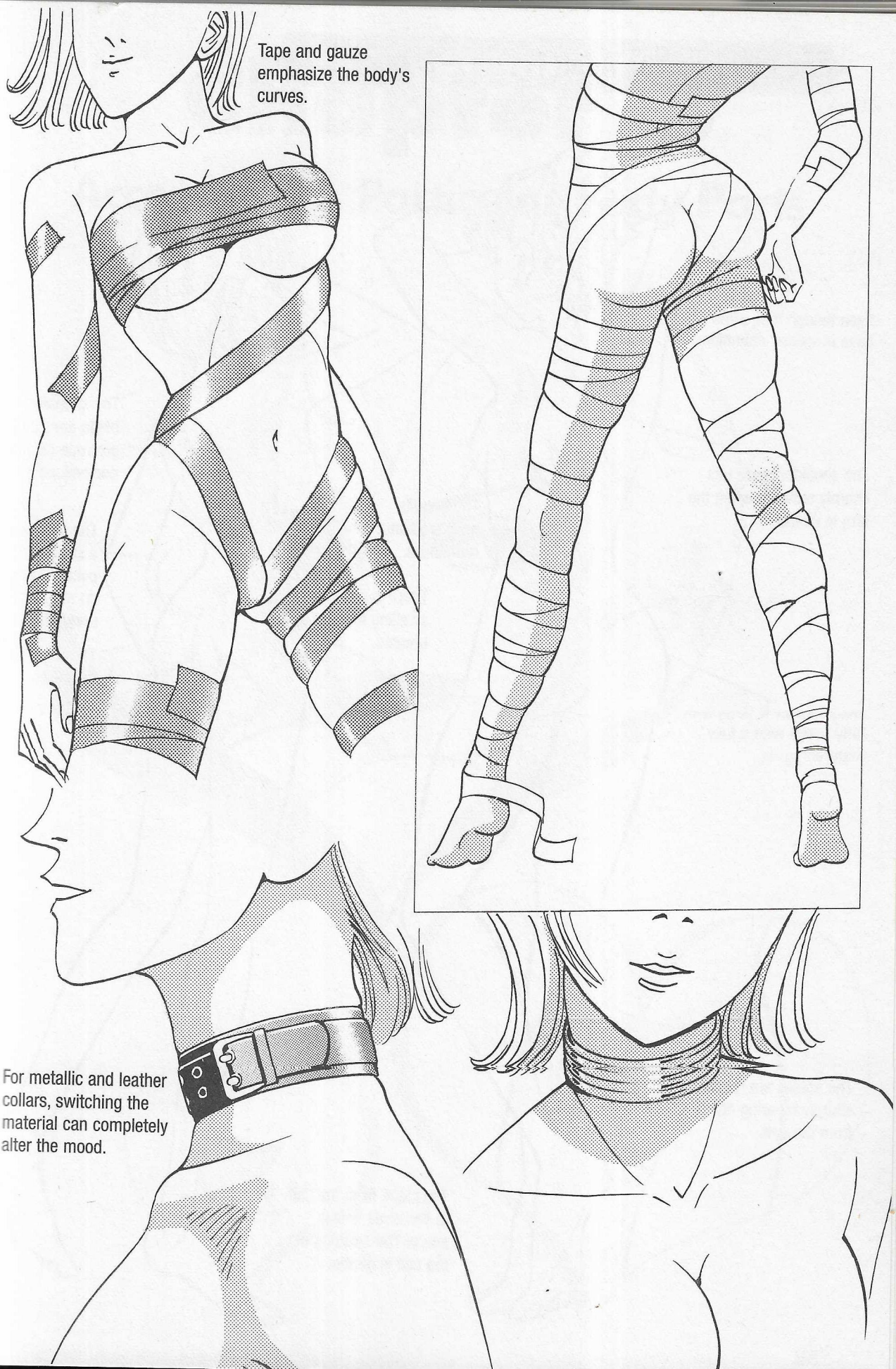
The body nude



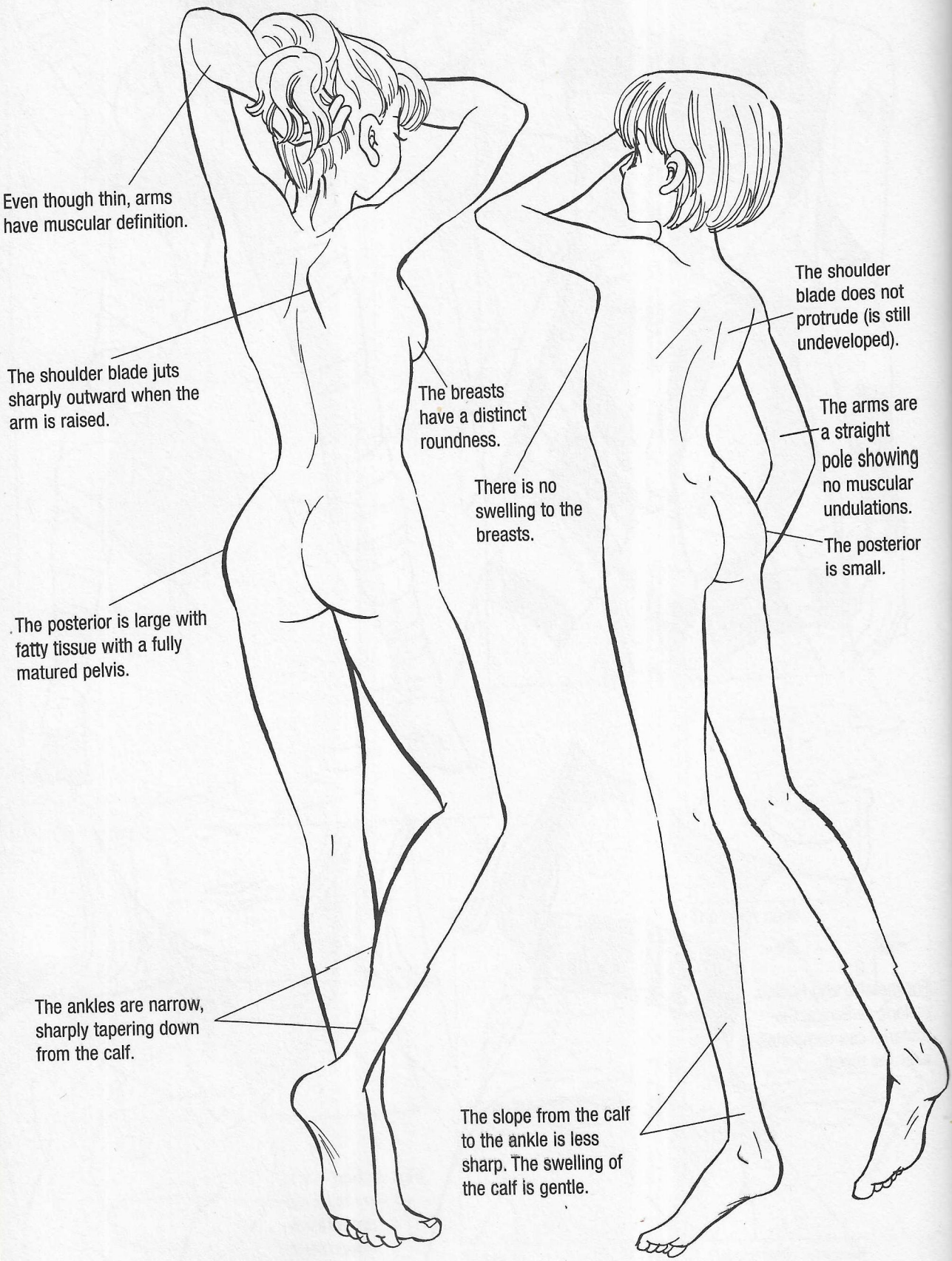
If the fabric is light, the nipple will be visible from underneath.

Too tight

Comfortably wrapped

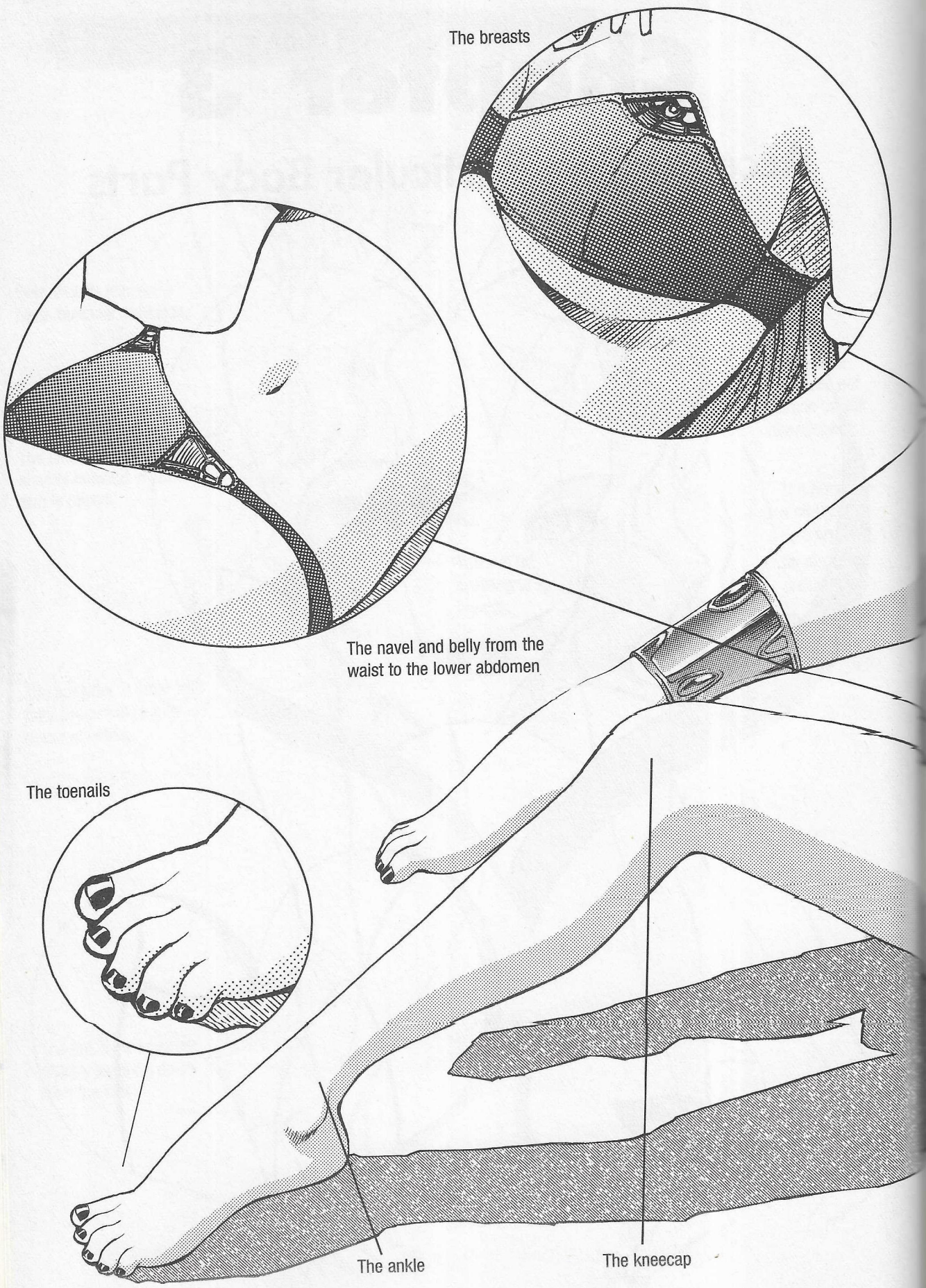

Tape and gauze emphasize the body's curves.
For metallic and leather collars, switching the material can completely alter the mood.

The Child vs. The Adult Figure—2: Back View


Even though thin, arms have muscular definition.
The shoulder blade juts sharply outward when the arm is raised.
The posterior is large with fatty tissue with a fully matured pelvis.
The ankles are narrow, sharply tapering down from the calf.
The breasts have a distinct roundness.
There is no swelling to the breasts.
The shoulder blade does not protrude (is still undeveloped).
The arms are a straight pole showing no muscular undulations.
The posterior is small.
The slope from the calf to the ankle is less sharp. The swelling of the calf is gentle.

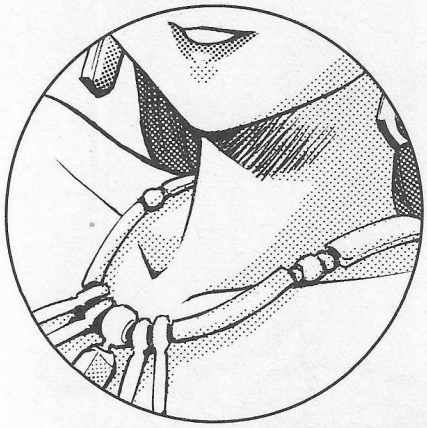
Chapter 3

Accentuating Particular Body Parts

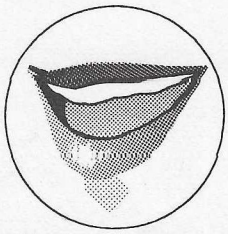

The breasts
The navel and belly from the waist to the lower abdomen
The toenails
The ankle
The kneecap

Women Are Beauty Incarnate

Use curved lines for surfaces on the body and clothing.
This will generate a delicate sense of depth and volume.



The clavicle and nape



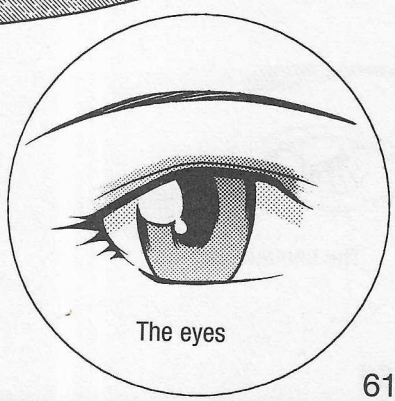
The lips and mouth

The nape

The contours of the upper arm

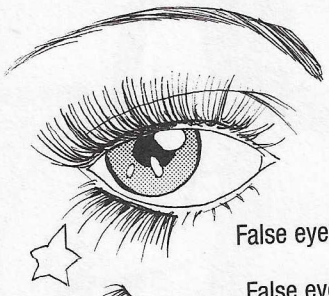
The back of the hand from the wrist

Fingernails



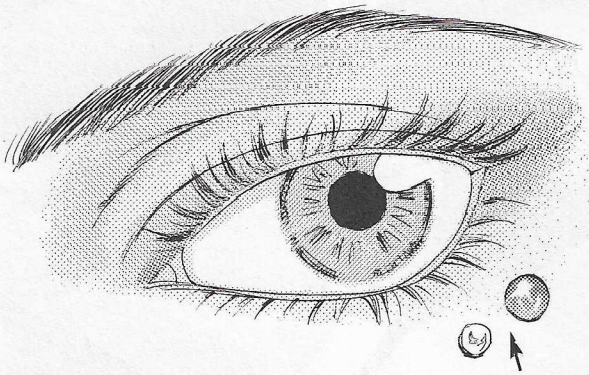
The eyes

The Eyes

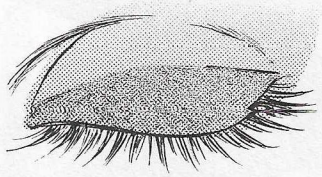


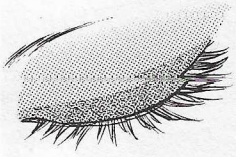
False eyelashes

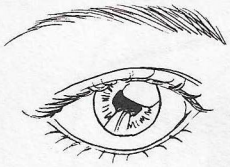
False eyelashes are attached to the rim of the eye, on the outer side of the natural eyelashes.



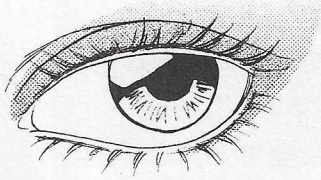
Body jewels



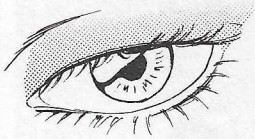




The unmade eye

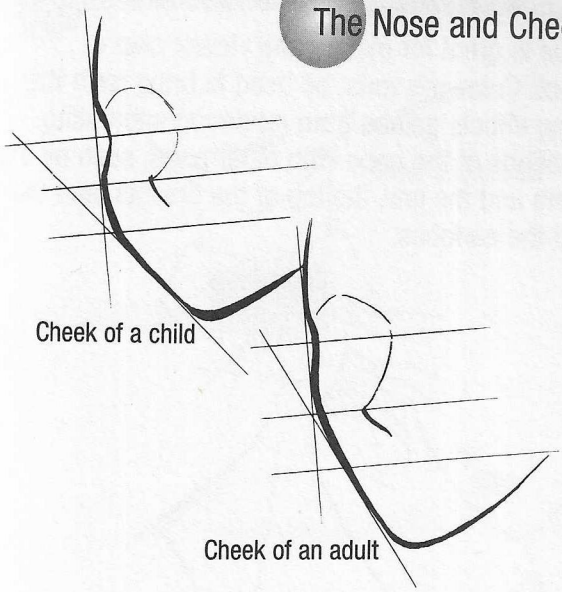


The line produced by the fold of a twofold eyelid is effective.



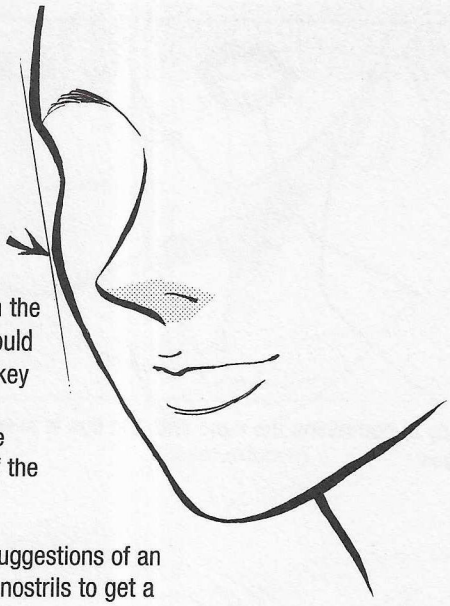
The thickness of the eyelid of a single-fold eye causes the fold's line to disappear when the eye is open.

The Nose and Cheeks



Cheek of a child

Cheek of an adult



The cheekbone

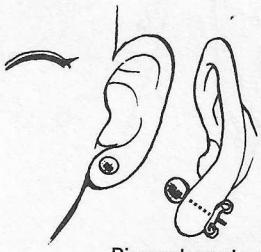
The slope from the cheekbone should be sharp. The key is to prevent puffiness in the lower region of the cheek.

To add subtle suggestions of an adult face, add nostrils to get a sense of realism.

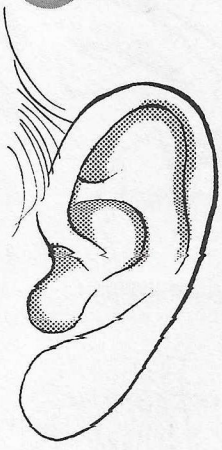
The Ears and Earlobes

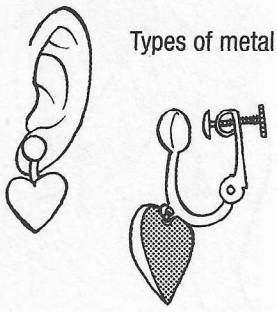
Ear cuff

Earring

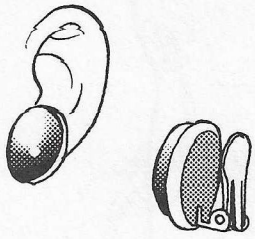


Pierced earrings

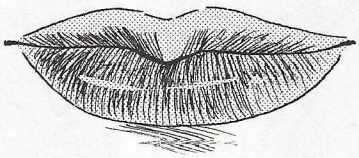


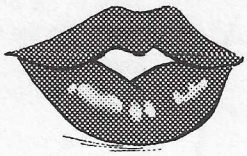


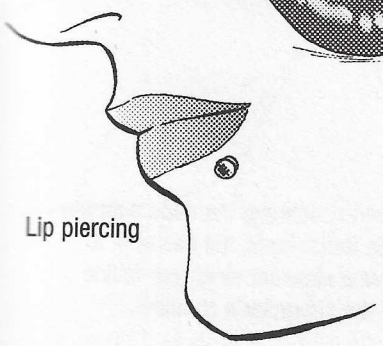
Types of metal earrings



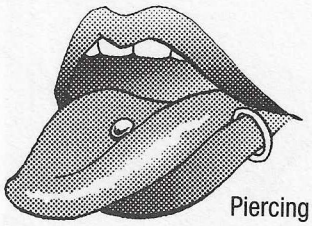
The Lips







Lip piercing

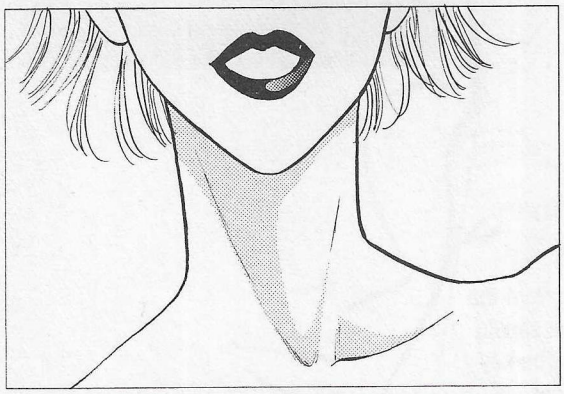


Piercing

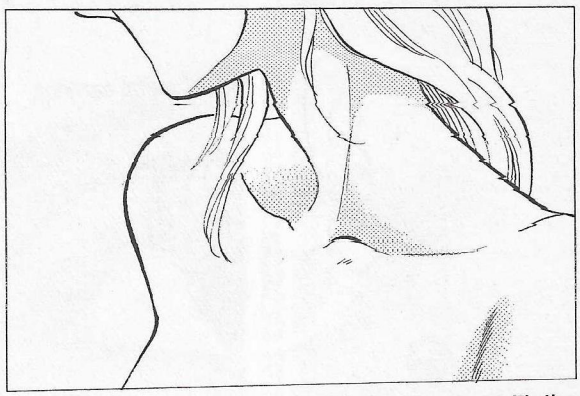
Tongue studs constitute body piercing.

The Delectable Nape

The nape is great for making the viewer skip a heartbeat. Cutaways must be used to bring forth the charming effects gained from rendering interesting combinations of the nape with other parts, such as the shoulders and the jaw, the top of the breasts, and the lips and the earlobes.

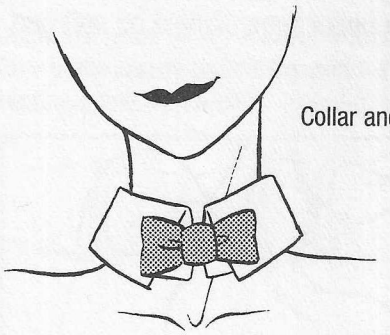


The key to combining the nape with the lips is to omit the eyes.

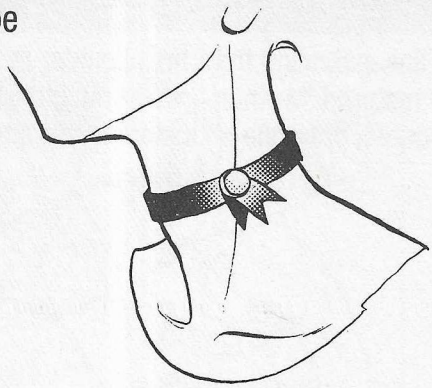


When combining the nape with the top of the breasts, cutaway the surrounding area, including the swell of the breasts, leaving the rest up to the viewer's imagination.

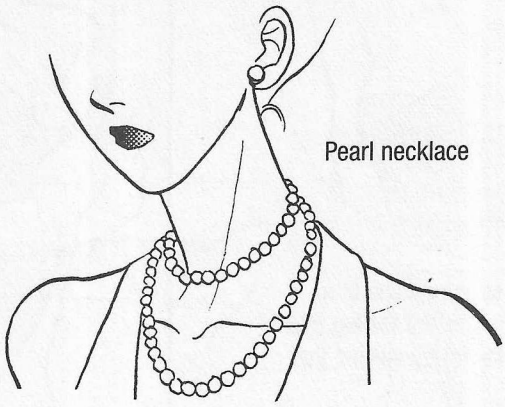
When combining the nape with the chin thrust back, the secret is to have a shoulder strap just falling off the character's shoulder.



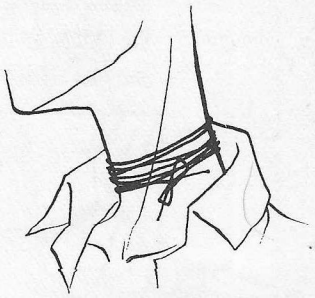
Collar and bowtie



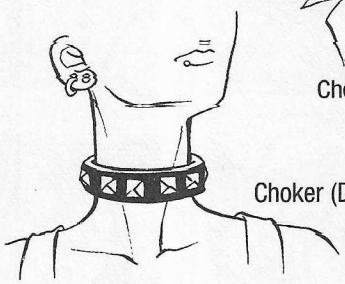
Choker (Ribbon)



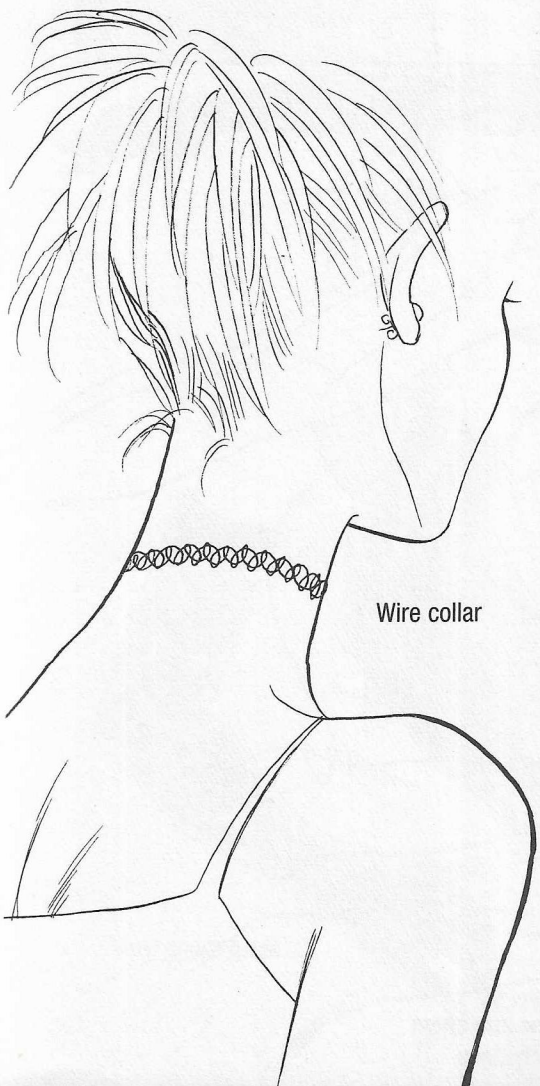
Pearl necklace



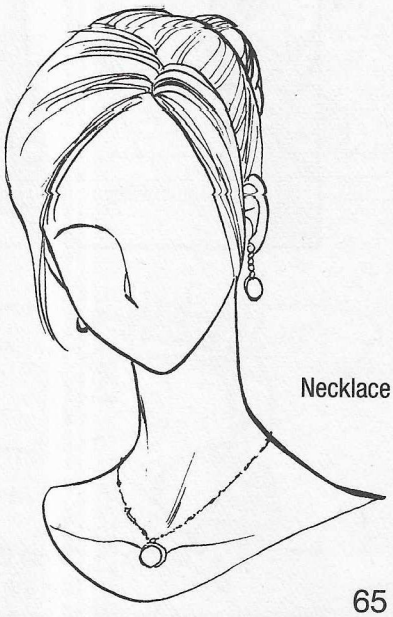
Choker (Leather cord)



Choker (Dog collar)



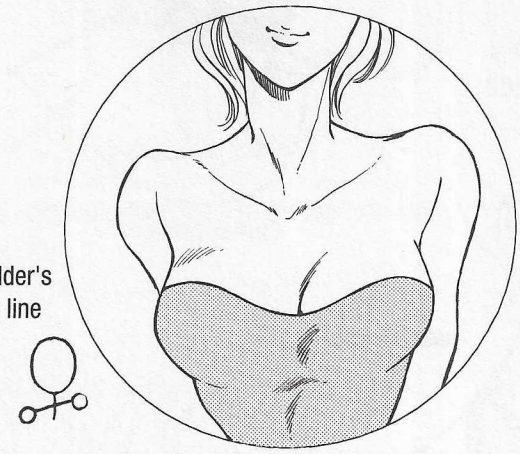
Wire collar



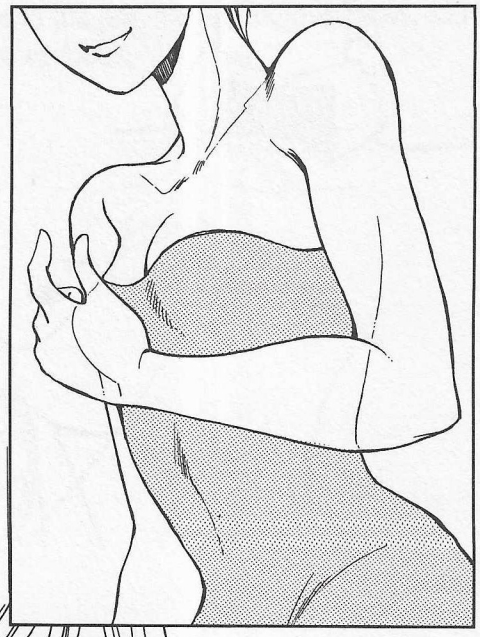
Necklace

Alluring Shoulders and Arms

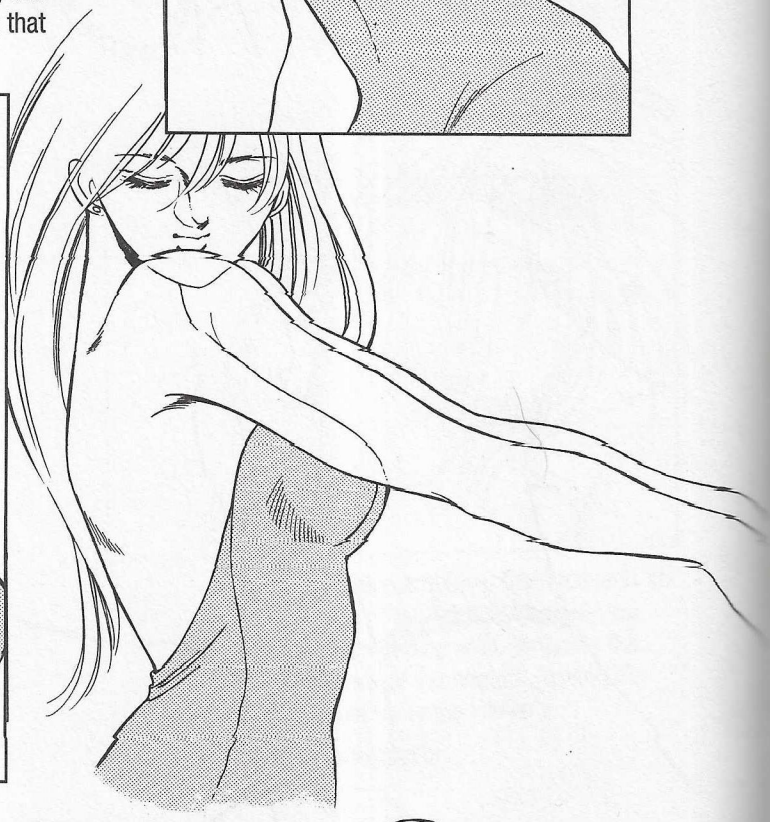
The line extending from the shoulder to the upper arm allows you to suggest that the character is a fully matured "woman." While maintaining awareness that the upper arms should be soft and elongated, draw the shoulders moderately large.

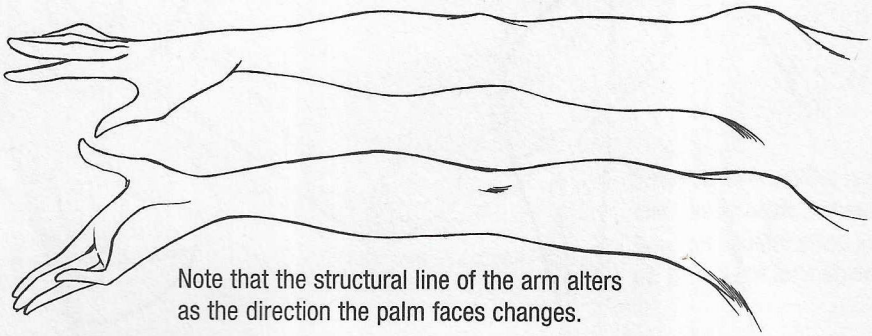


The shoulder's structural line



Shifting the shoulder's structural line to a slightly oblique angle creates the feeling that the character is appealing to the viewer, that she has something to say.

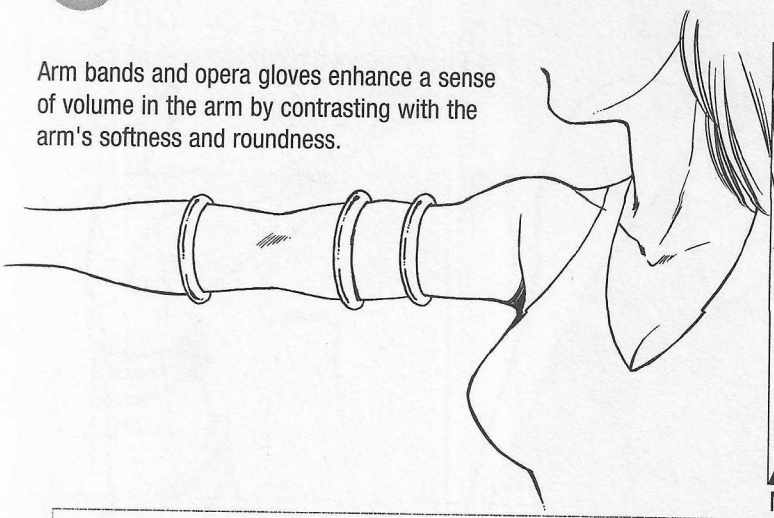


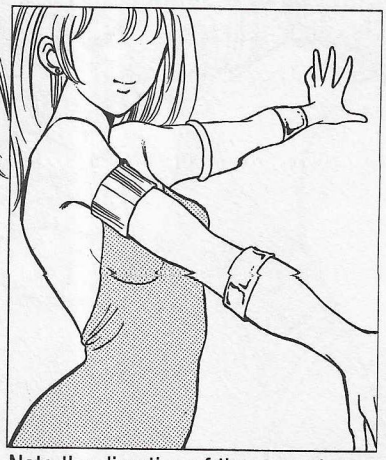


Note that the structural line of the arm alters as the direction the palm faces changes.

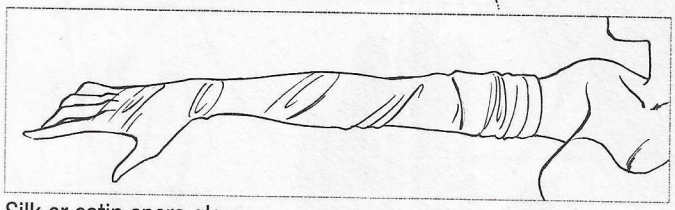
Arm Bands and Opera Gloves

Arm bands and opera gloves enhance a sense of volume in the arm by contrasting with the arm's softness and roundness.

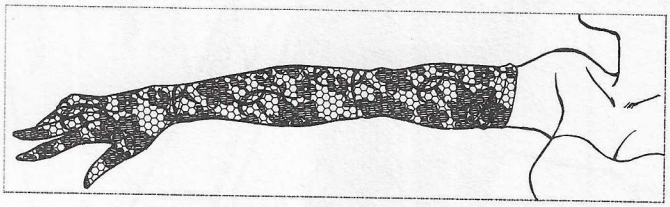


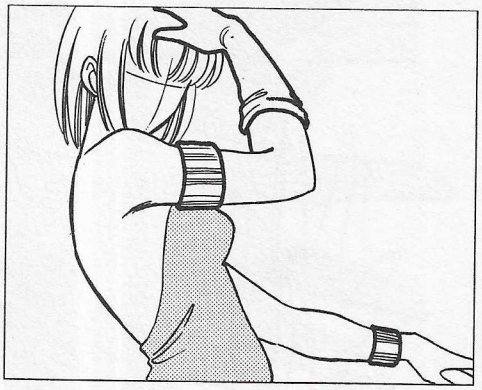


Note the direction of the arm when drawing arc of the arm band. The same holds true for when drawing the sleeve opening of opera gloves.



Silk or satin opera glove



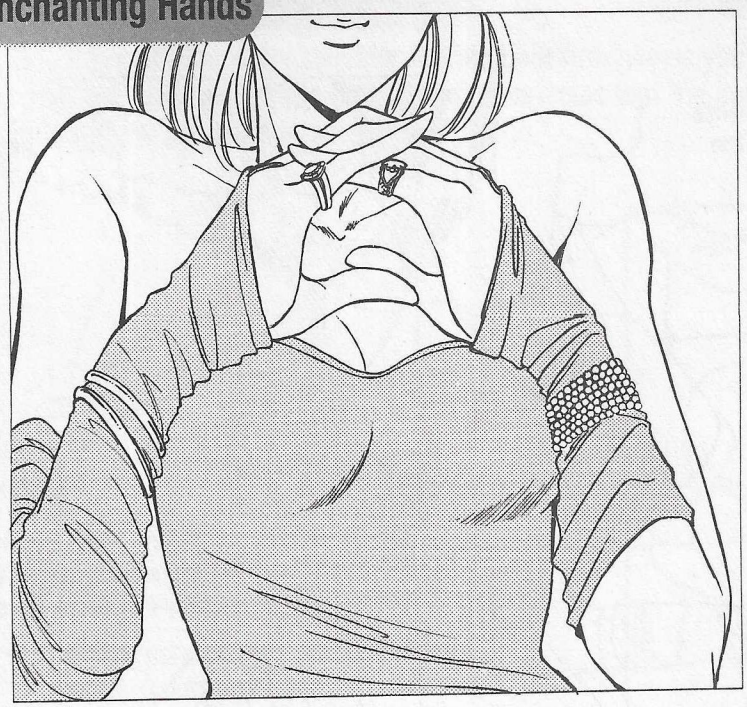


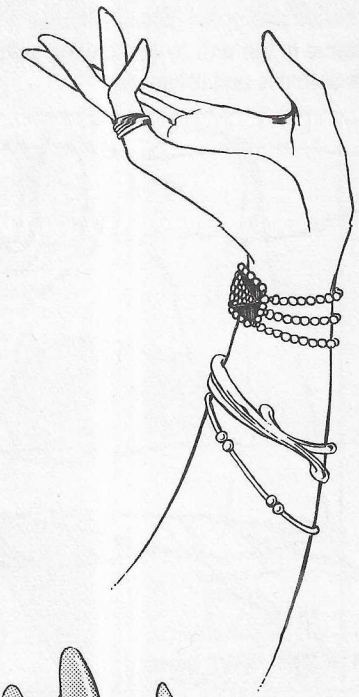
Vinyl opera glove

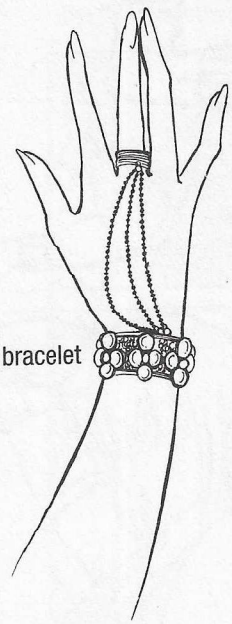
Rubber opera glove

Enchanting Hands

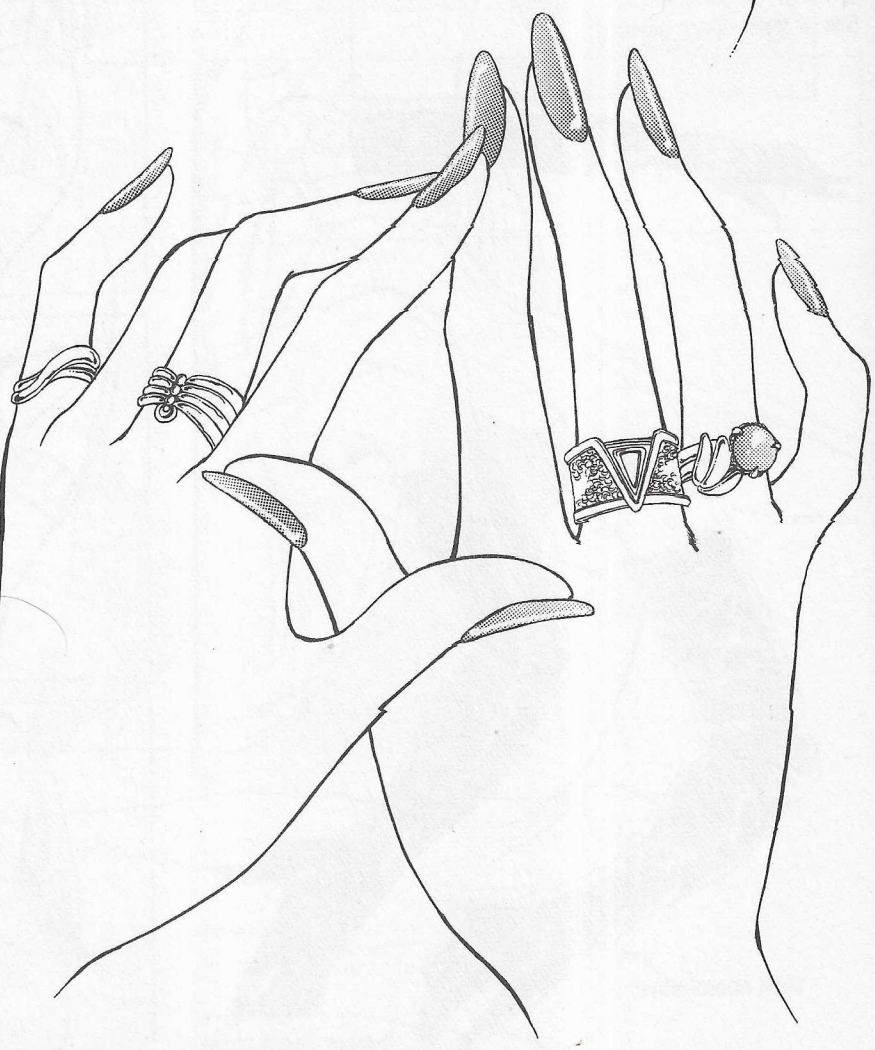
Nail lacquer, rings, and gloves overlaid with rings add a sense of style.

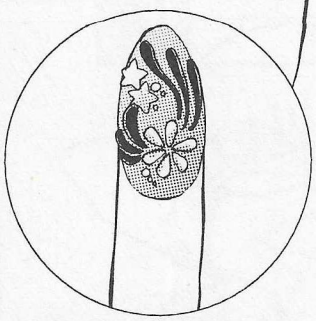






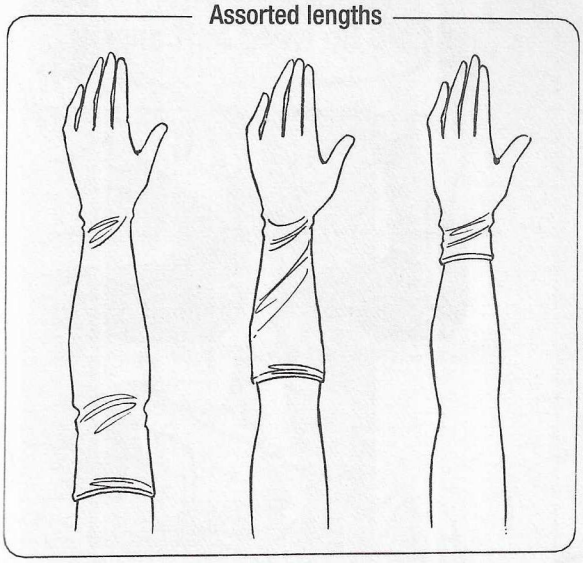
Slave bracelet

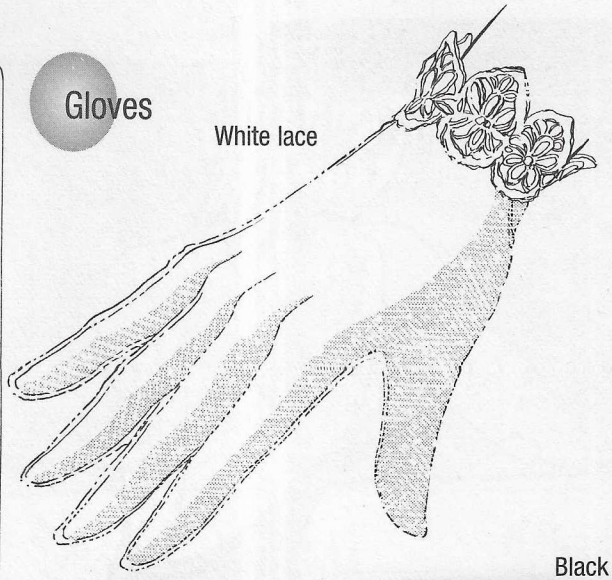


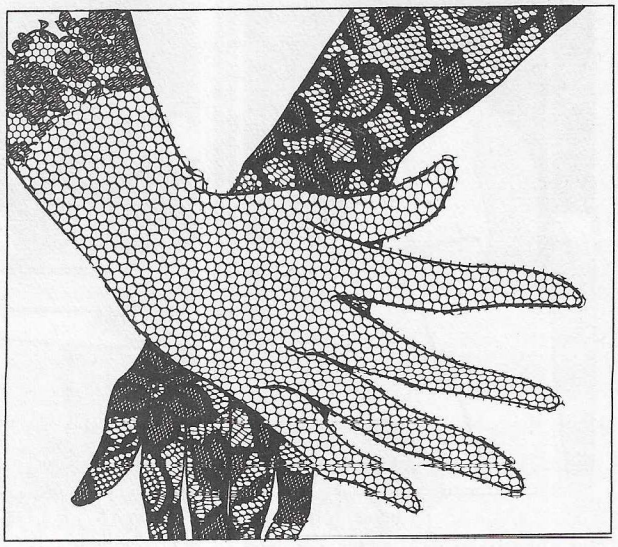


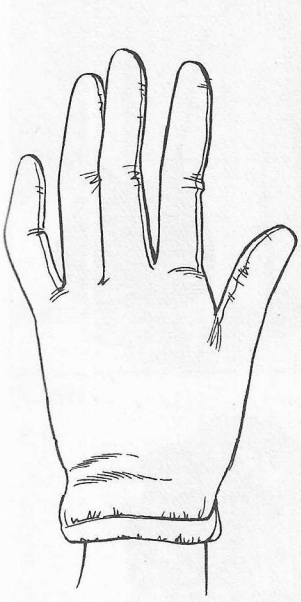
Nail art has also been enjoying popularity of late.

Gloves



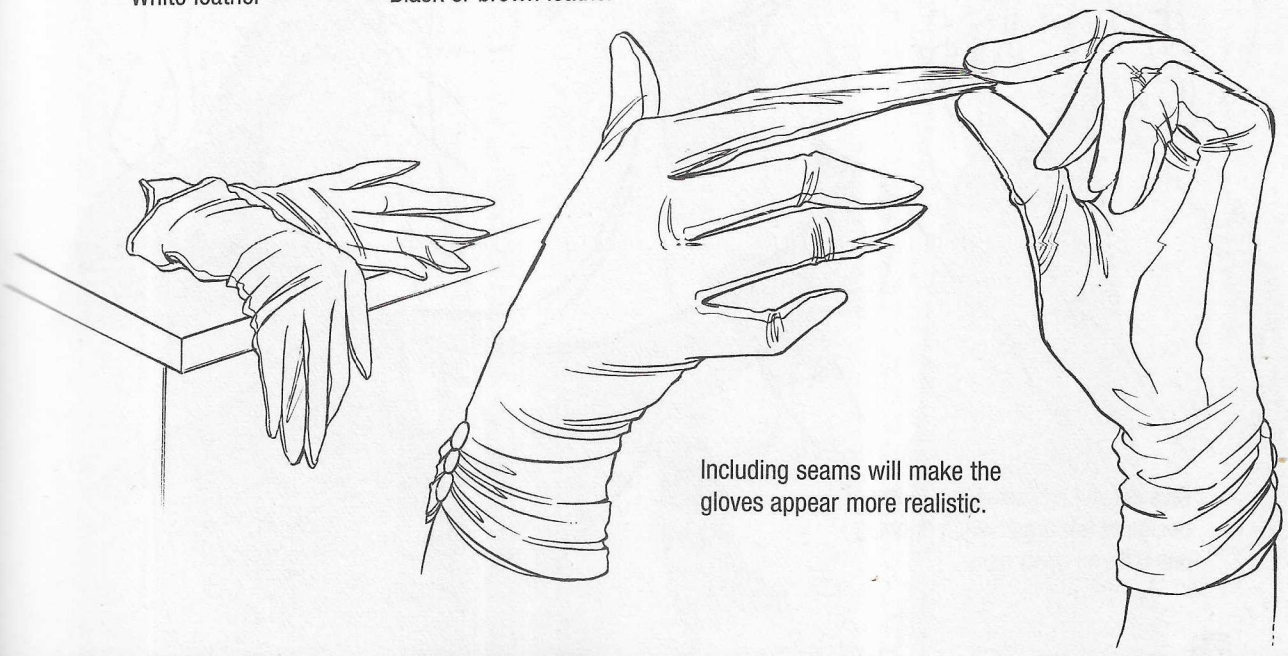






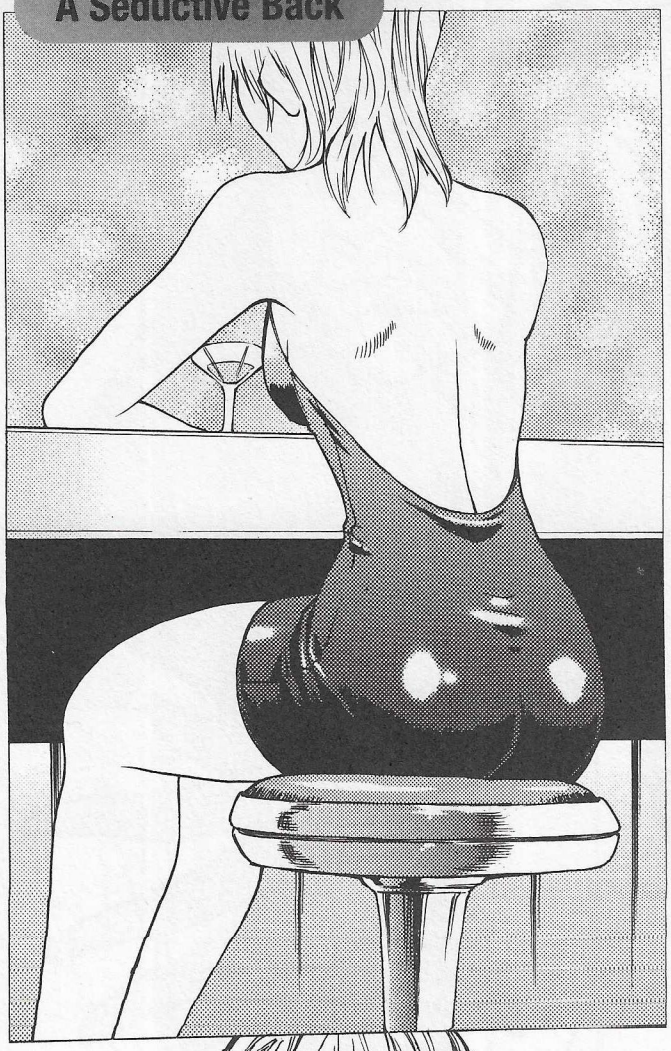
White leather

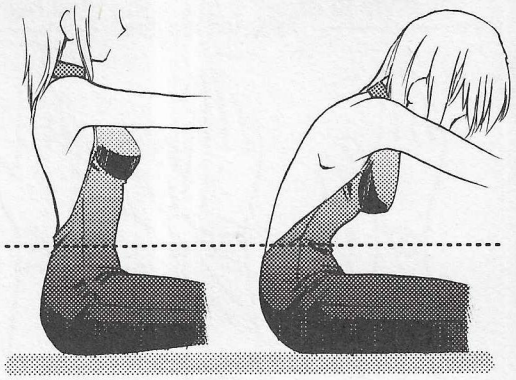
Black or brown leather

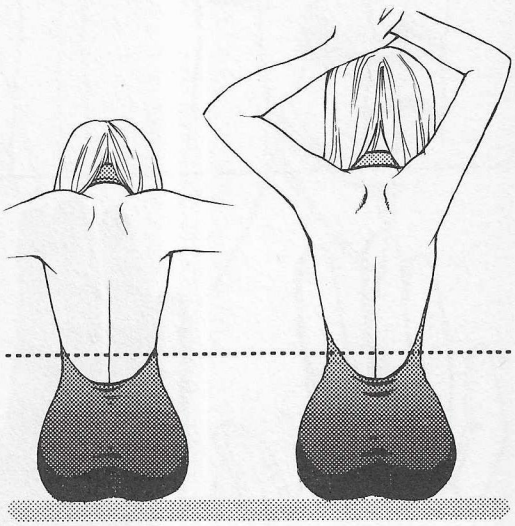


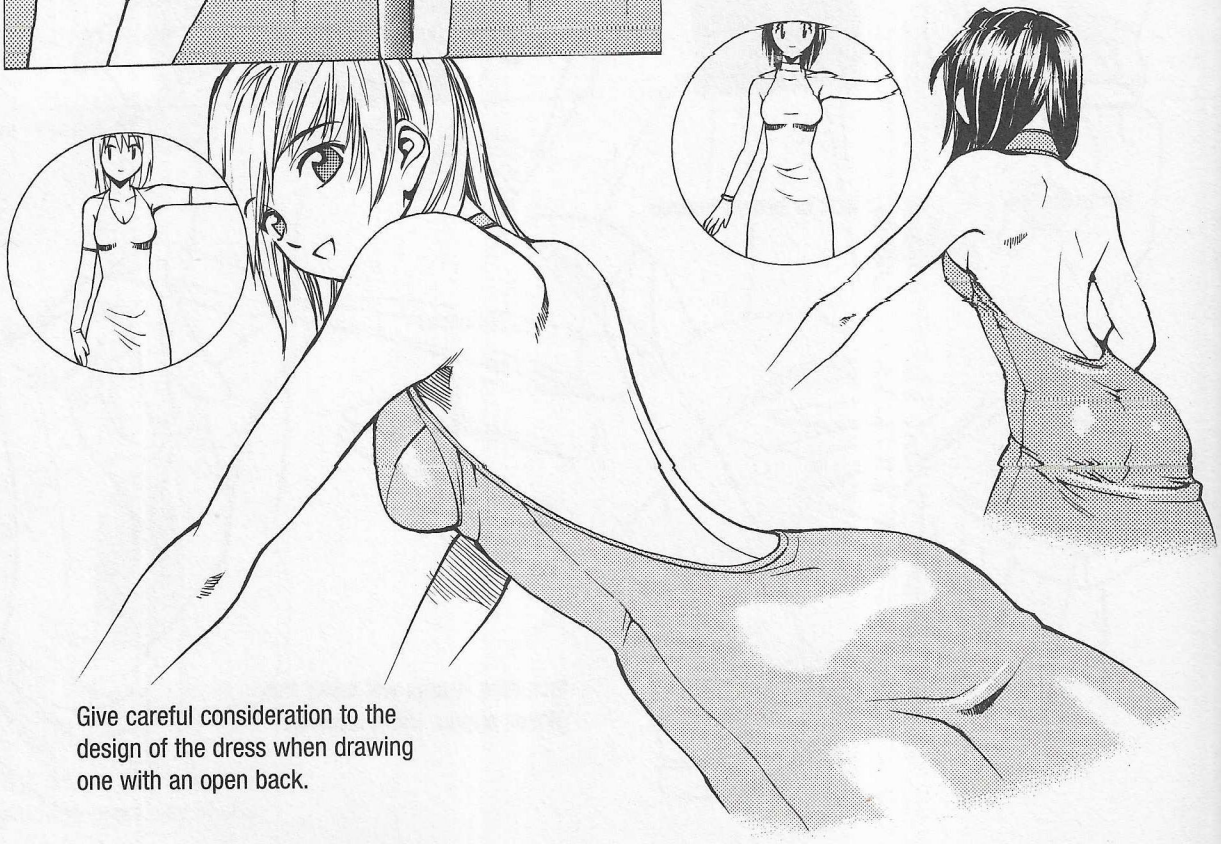
Including seams will make the gloves appear more realistic.

A Seductive Back







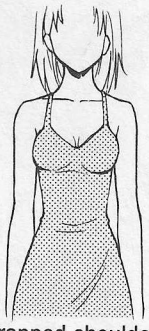


Give careful consideration to the design of the dress when drawing one with an open back.

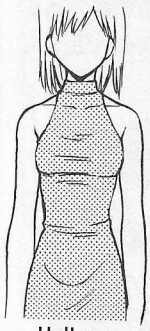
Designs That Show off the Back

Strapless

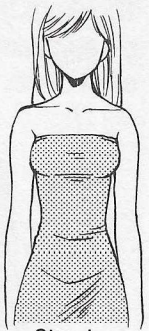
Frontal views



Strapped shoulders

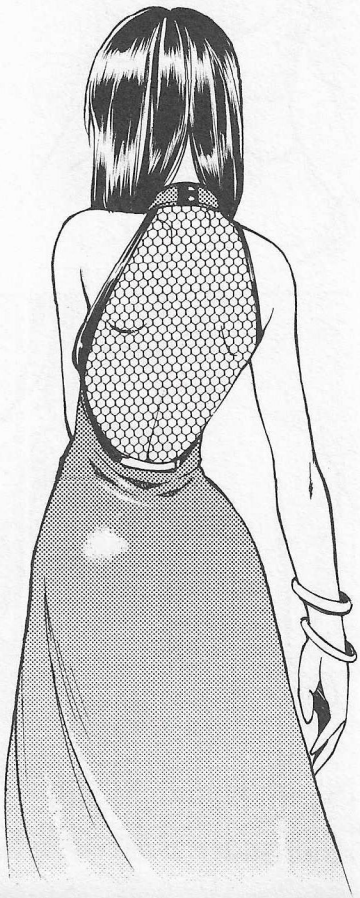


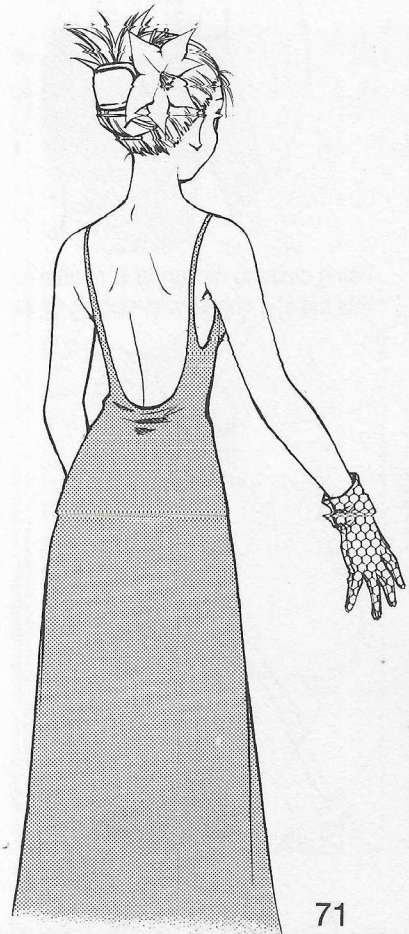
Halter



Strapless

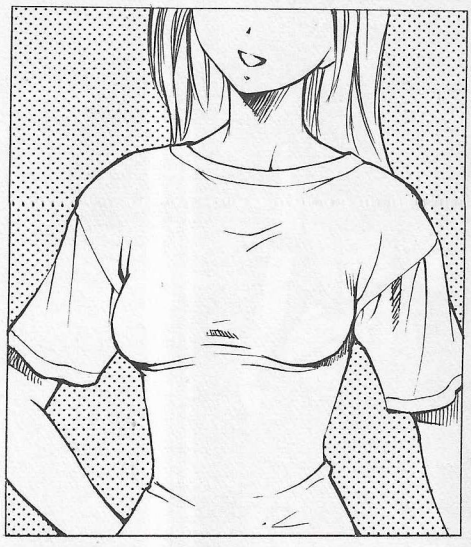
Side views



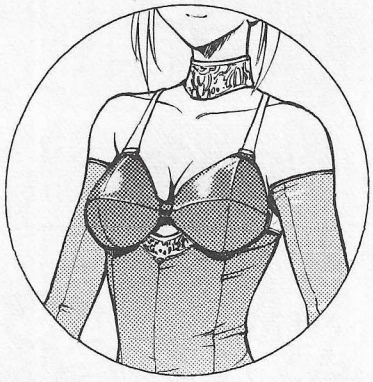


Assorted Ways of Rendering the Breasts

There are many different ways of representing the breasts, even under a T-shirt.

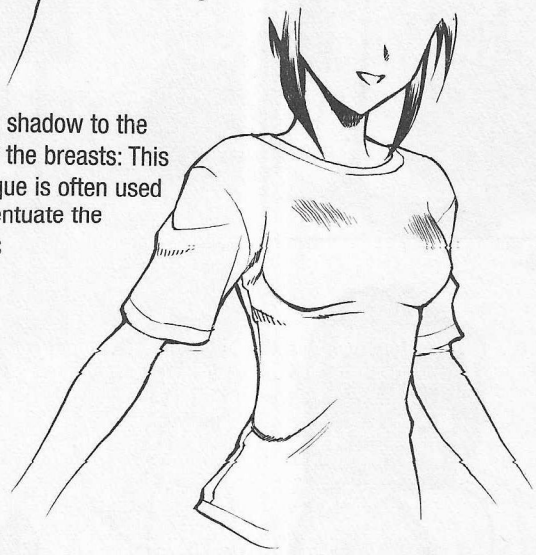


Underlining the breasts.



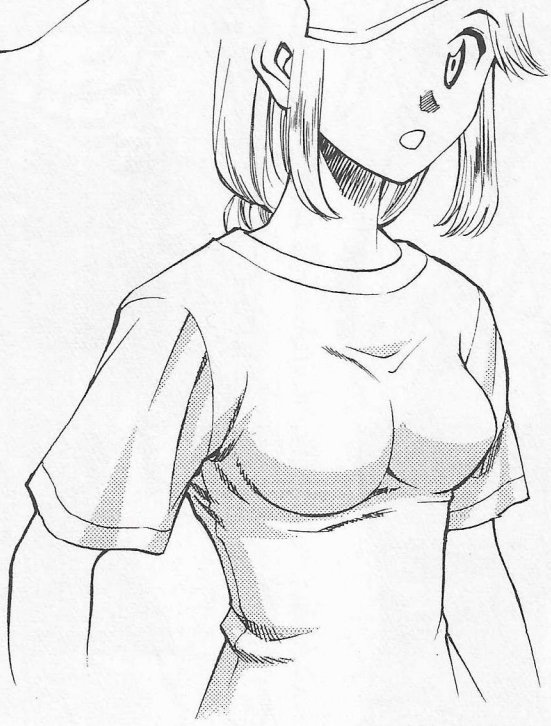
Using clothing design to accentuate the breasts: In this case, a corset with boning in the cups is used.

Adding shadow to the tops of the breasts: This technique is often used to accentuate the breasts



No curves results in a more realistic depiction.

Round breasts

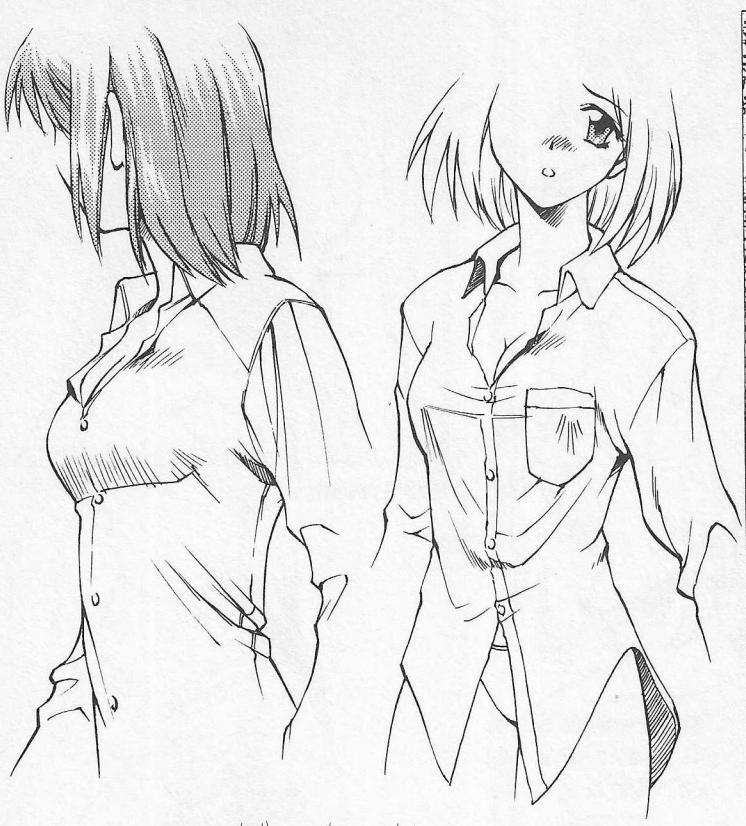


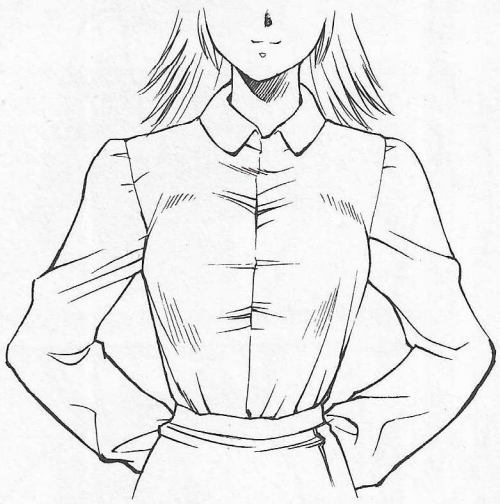
Armored breasts

Pointed breasts

Representing the Breasts under Various Fabrics and Fashions

Use screen tone or hatching, etc. to create shading and creases that suggest the swell of breasts underneath. Match the types of shading and creases to the material.

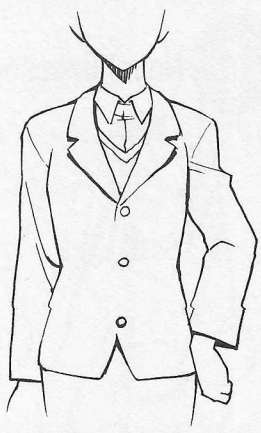




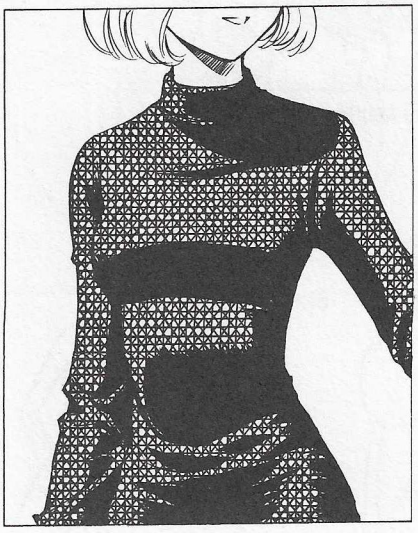
Screen tone only

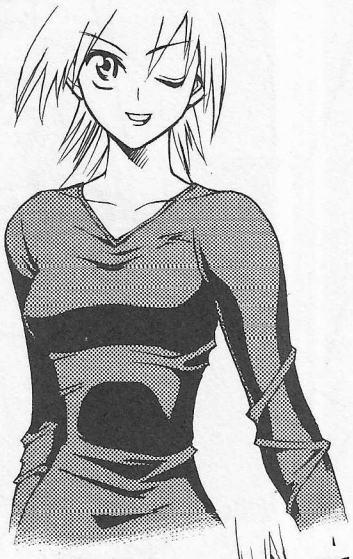
Hatching and lines only

Combination hatching and lines with tone

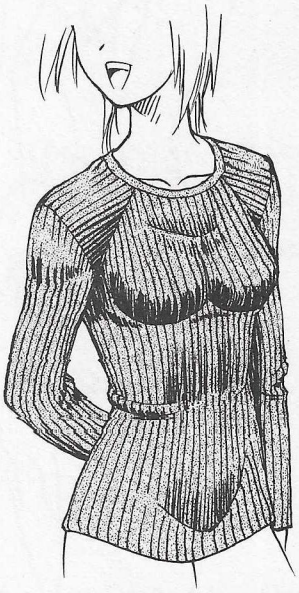


Little difference should appear in the silhouette, when a female character wears a man's suit.





Silky fabric



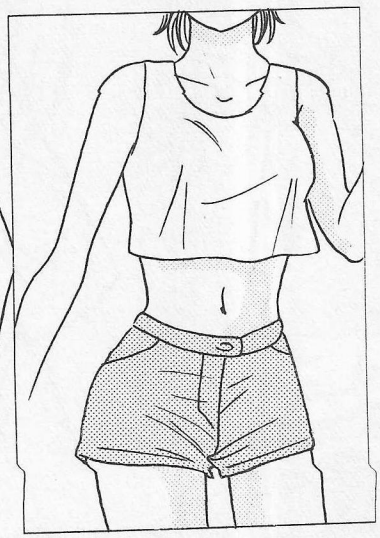
Woolen fabric

Fabric used in a suit

Enticing Stomachs

There are fashions that leave the abdomen exposed and those that are designed to show off the navel and the stomach, or clothing with buttons left unbuttoned and zippers unzipped.

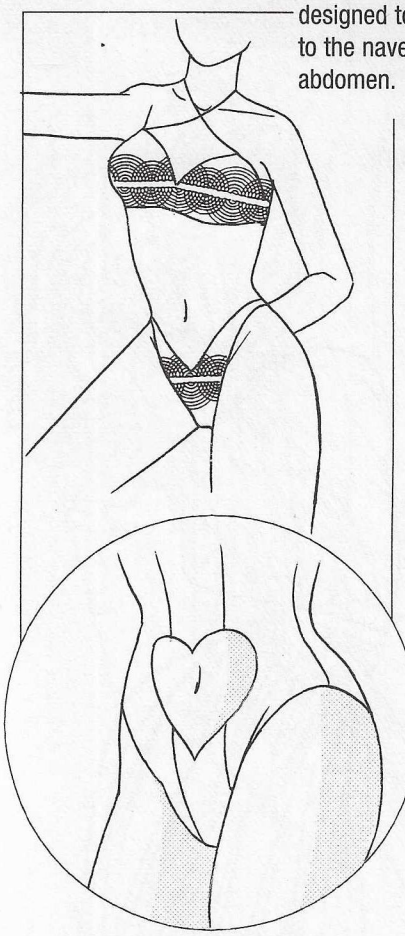
The Navel Exposed



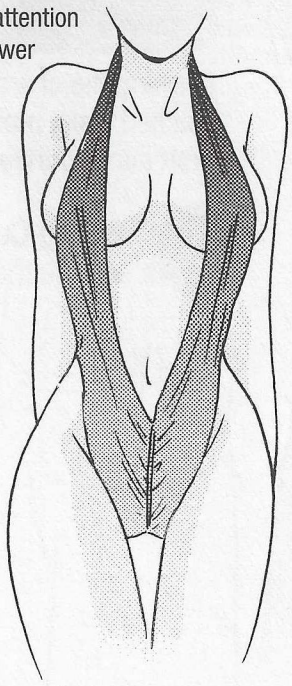
Cropped top and shorts

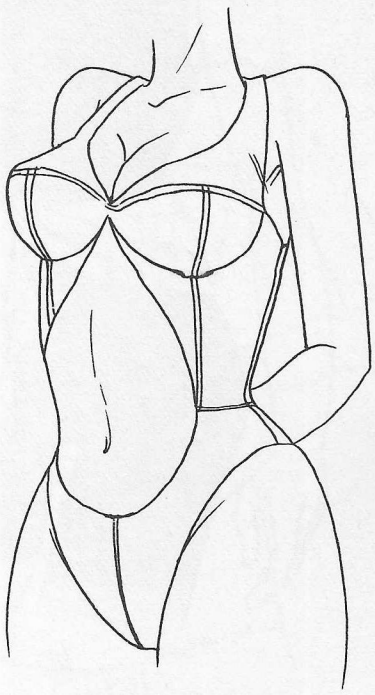
Dress

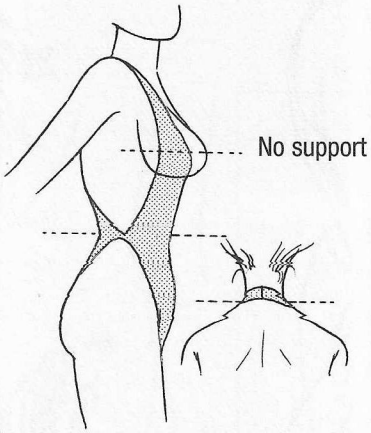
Bikinis and swimsuits designed to draw attention to the navel and lower abdomen.



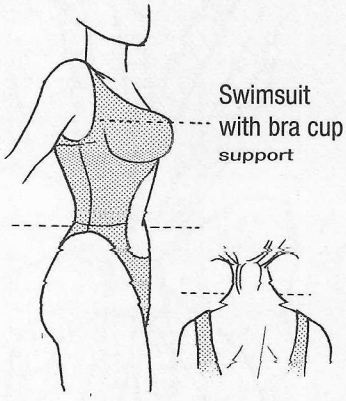
Swimsuit with window to expose the navel



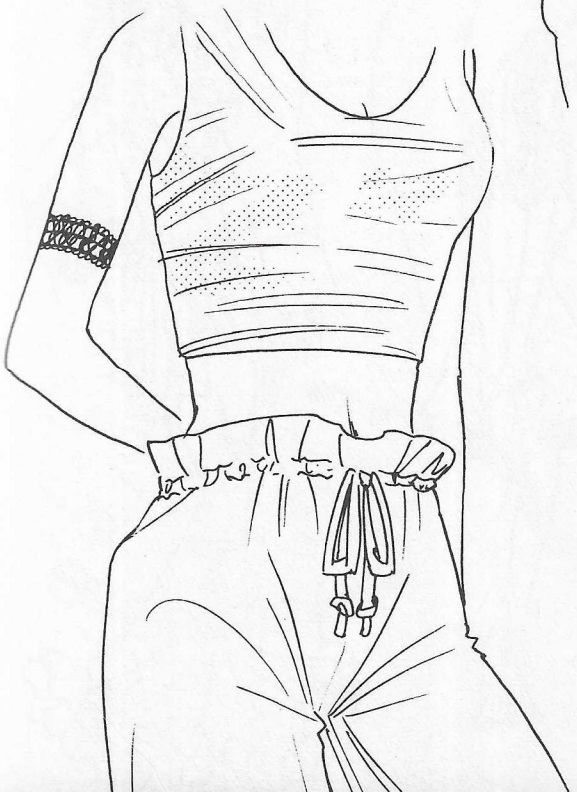




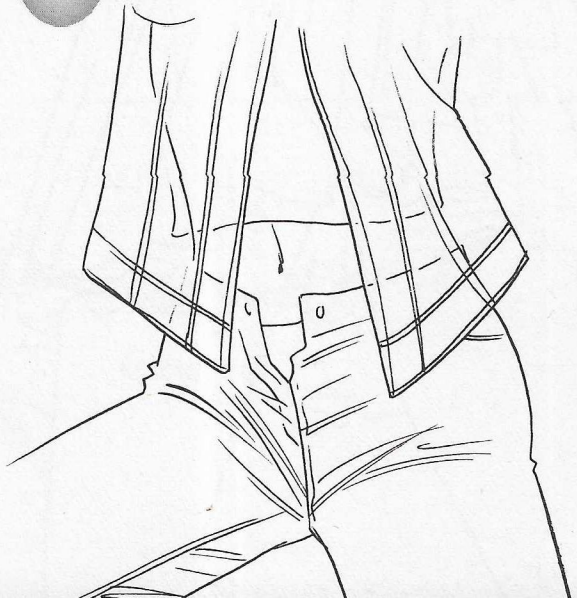
No support



Swimsuit with bra cup support



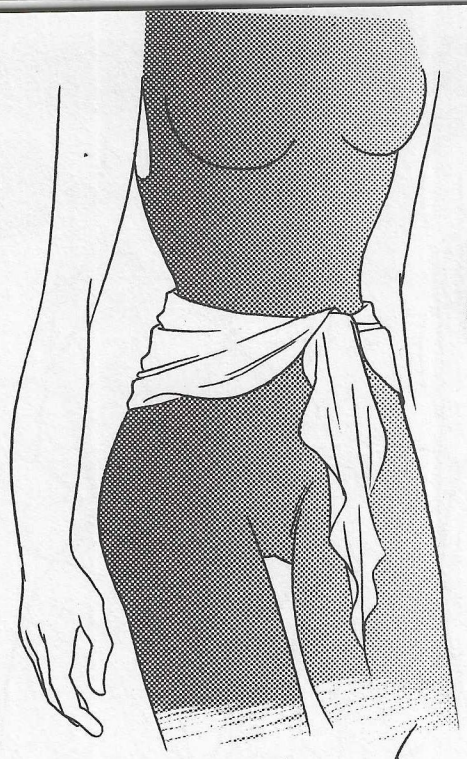
Manipulating Clothing to Expose the Navel



A Beguiling, Curved Waist

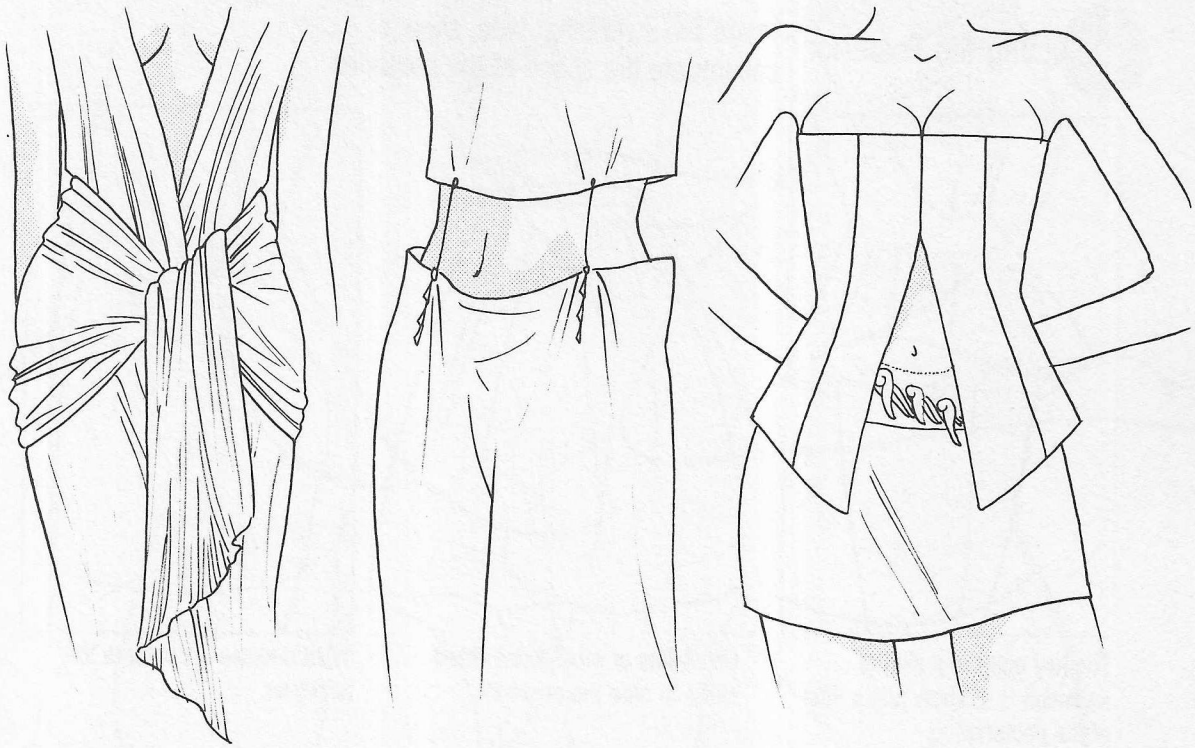
Drawing the character with a cinched waist produces a dramatic "hourglass" figure.

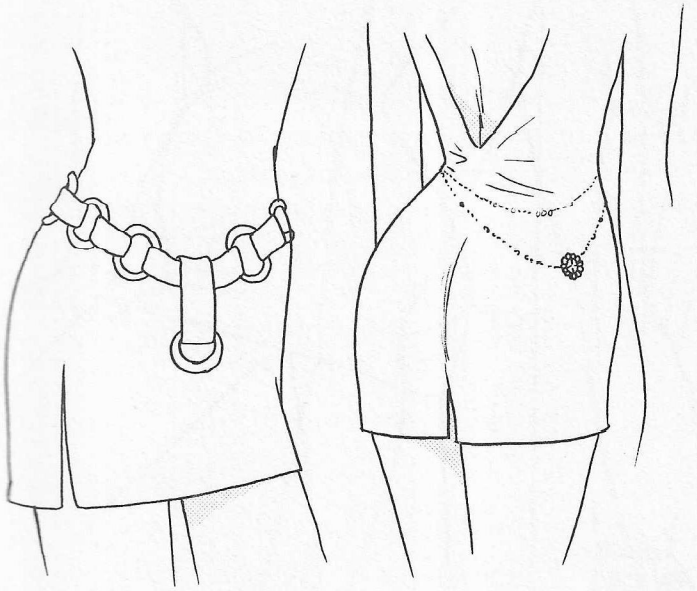
Emphasizing Curves: Belts and Sashes

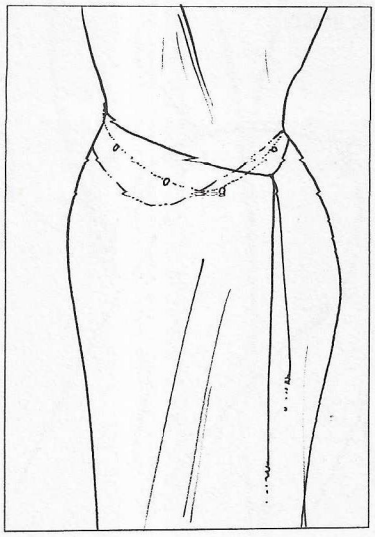


Fashion Accents

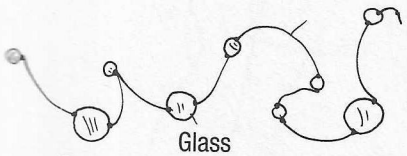
These are items designed not to cinch the waist but to accentuate and adorn the tapering of the waist and swelling of the hips.



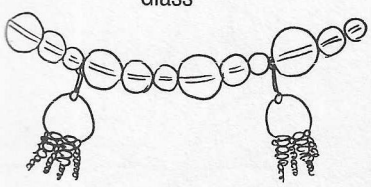


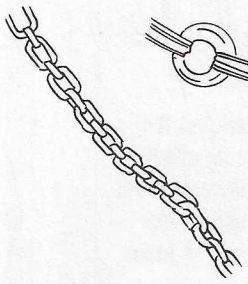


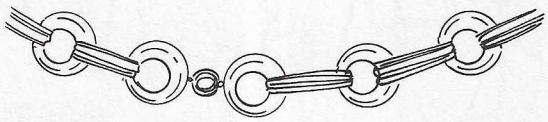
Wire



Glass



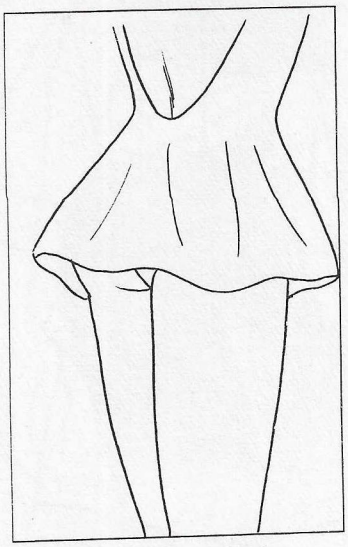




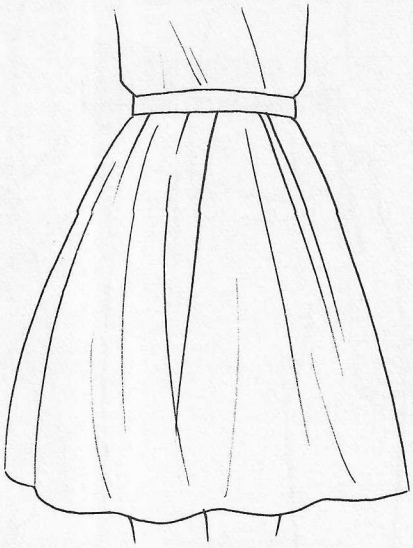
Common chains

Depicting the Posterior

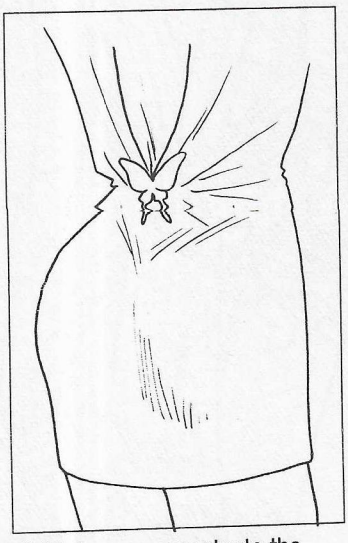
There are styles that hide, show or accentuate the shape of the posterior.



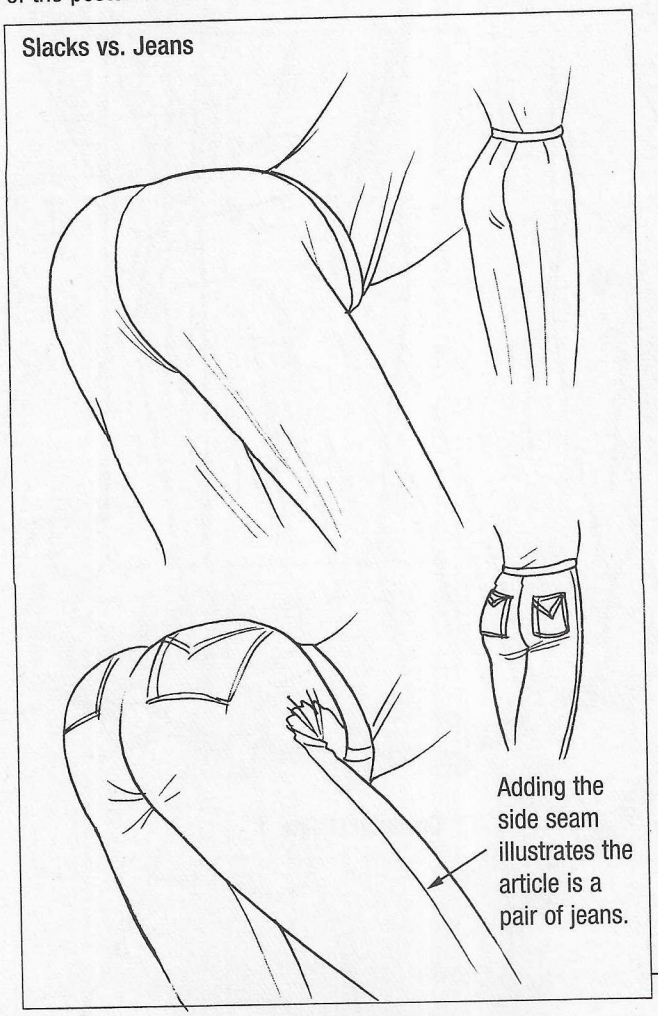
The key point to a skirted swimsuit is to show just a little of the posterior.

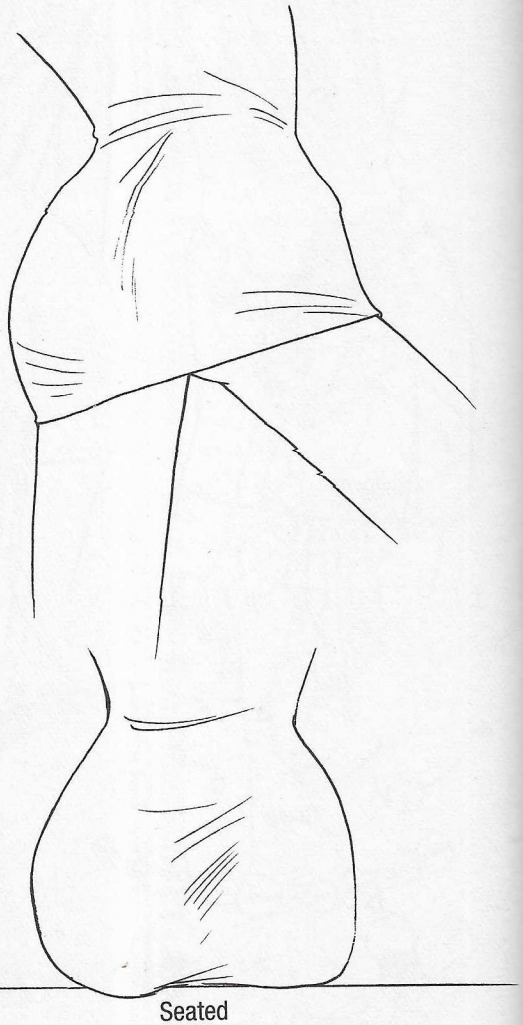


Use A-line or other loose-fitted skirts to hide the posterior.

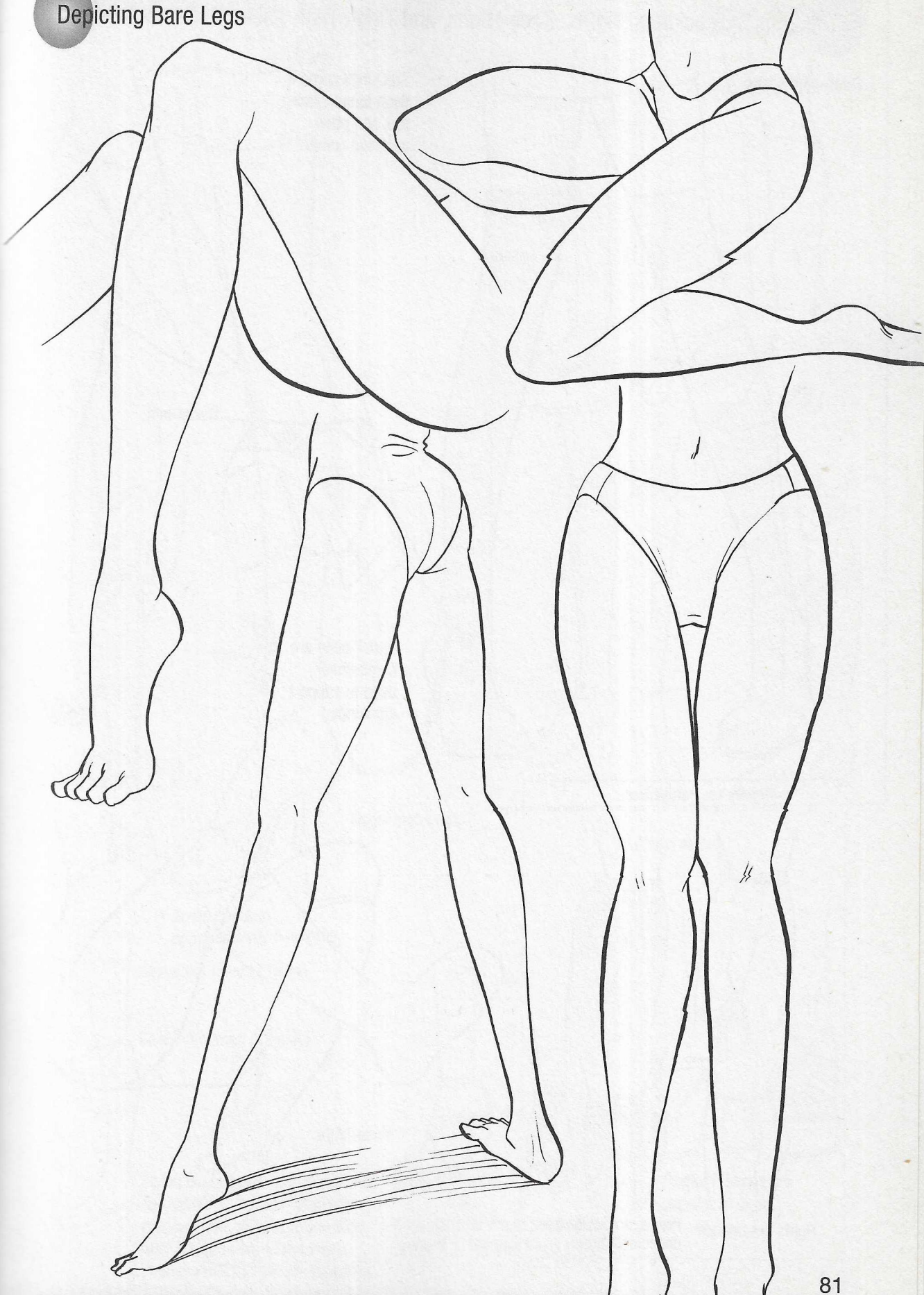


Tight dresses accentuate the posterior.



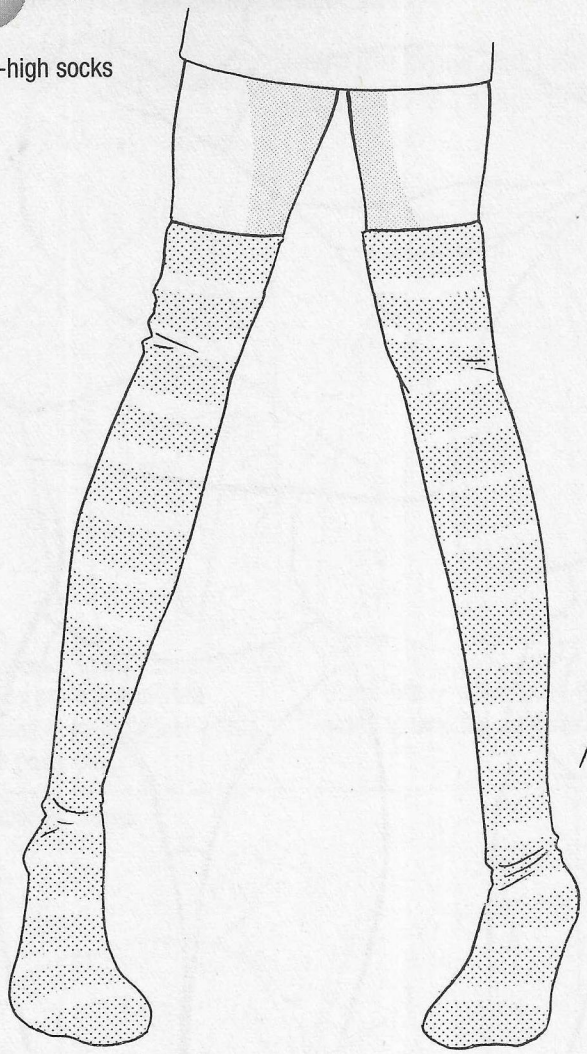


Seated

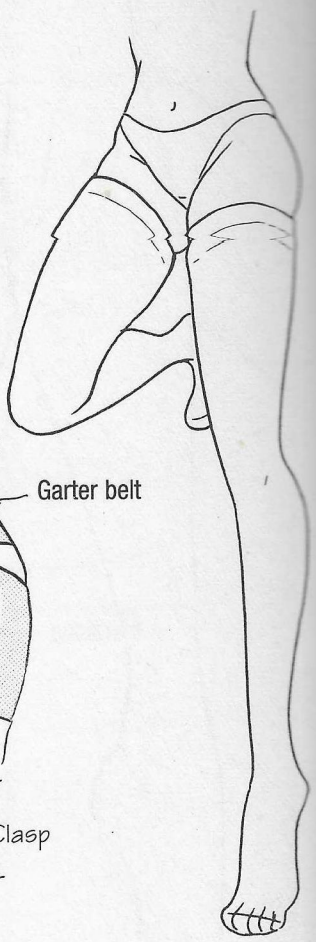


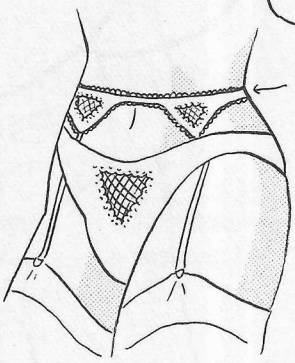
The Legs in Stockings, Tights, Knee-Highs, and Thigh-High Socks

Thigh-high socks



Stockings come in flesh tones, black, red, and other assorted colors.



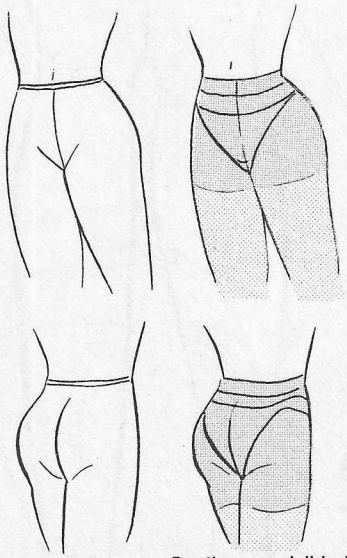


Garter belt

Clasp

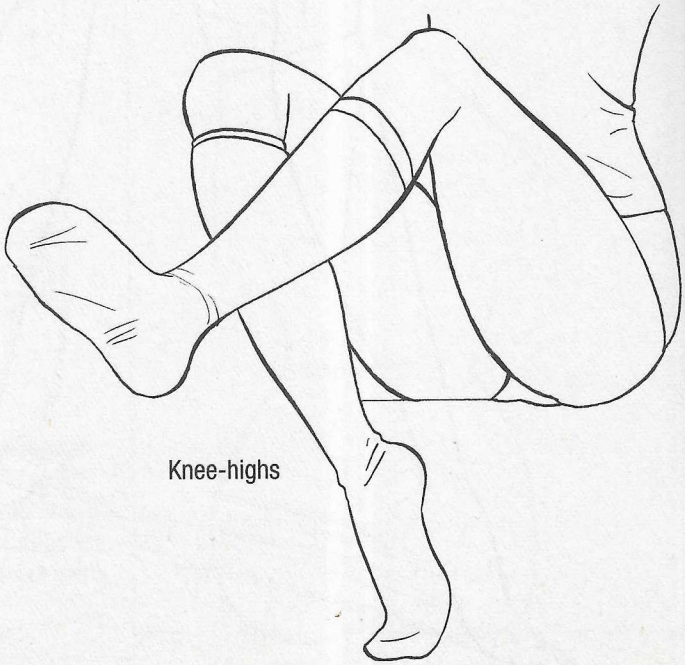
Garter belts are sometimes used to support stockings.

Tights vs. Pantyhose

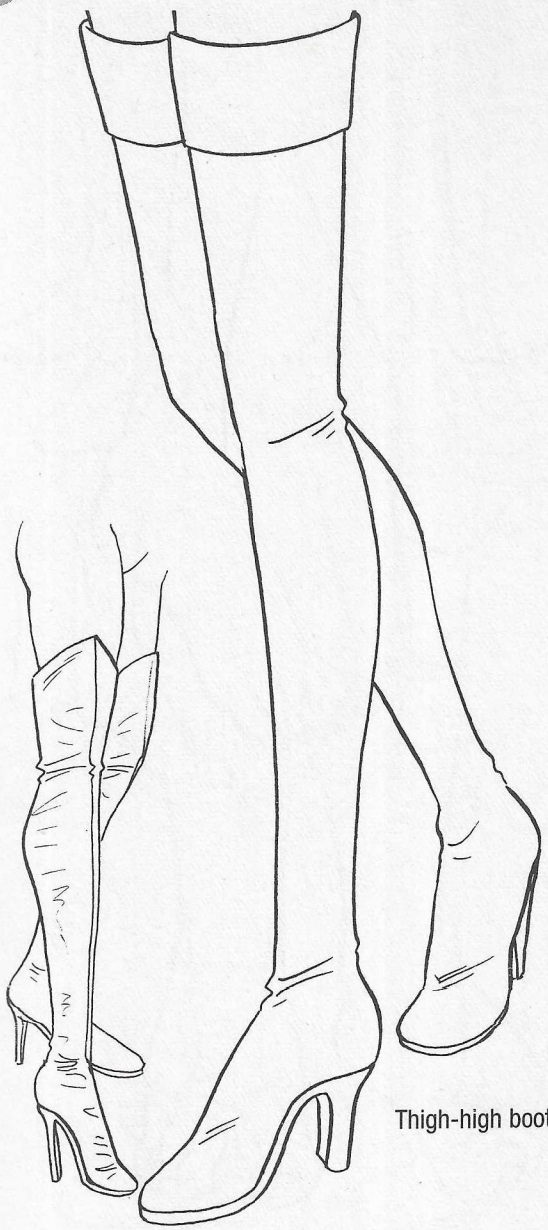


Tights are opaque

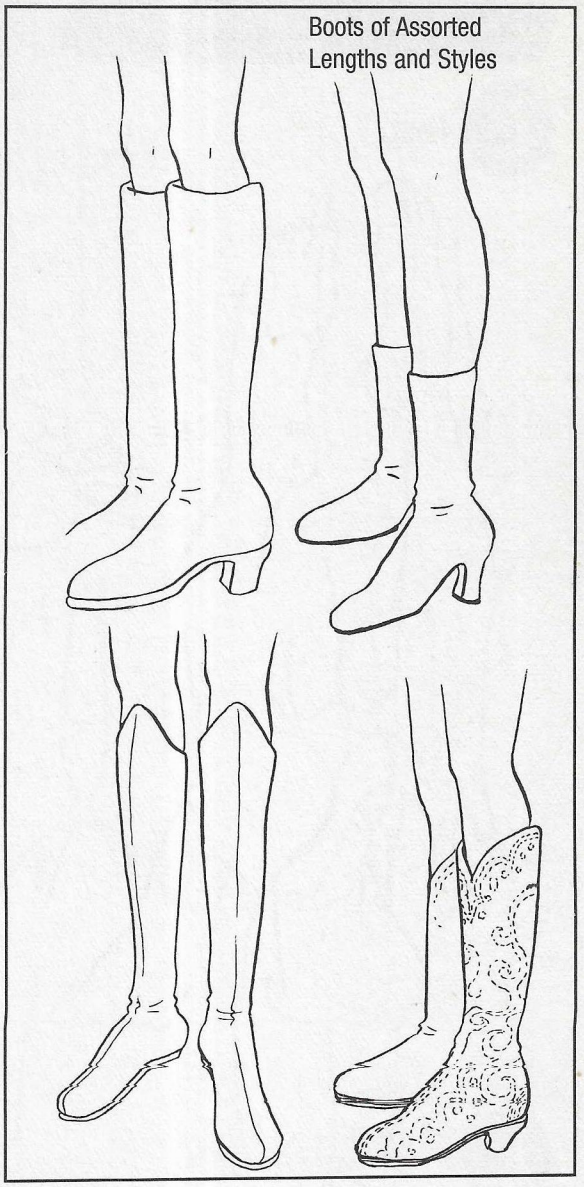
Panties are visible from underneath hose.



Knee-highs



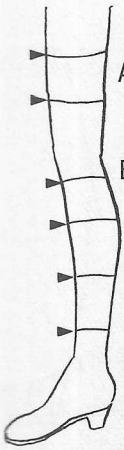
Thigh-high boots



Boots of Assorted Lengths and Styles

Platform shoes

- Boots come in approximately 6 lengths.

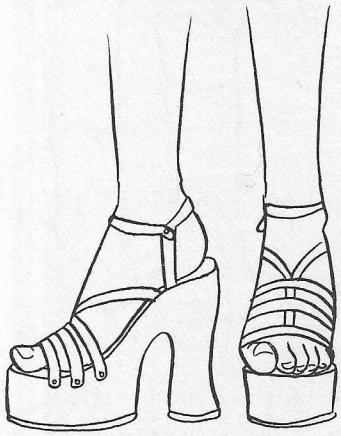


Above the knee (2 types)

Below the knee (4 types)

Some boots made of stiff material can stand on its own while others made of soft, pliable material do not. Those made of moderate stiffness will fold simply fold over.

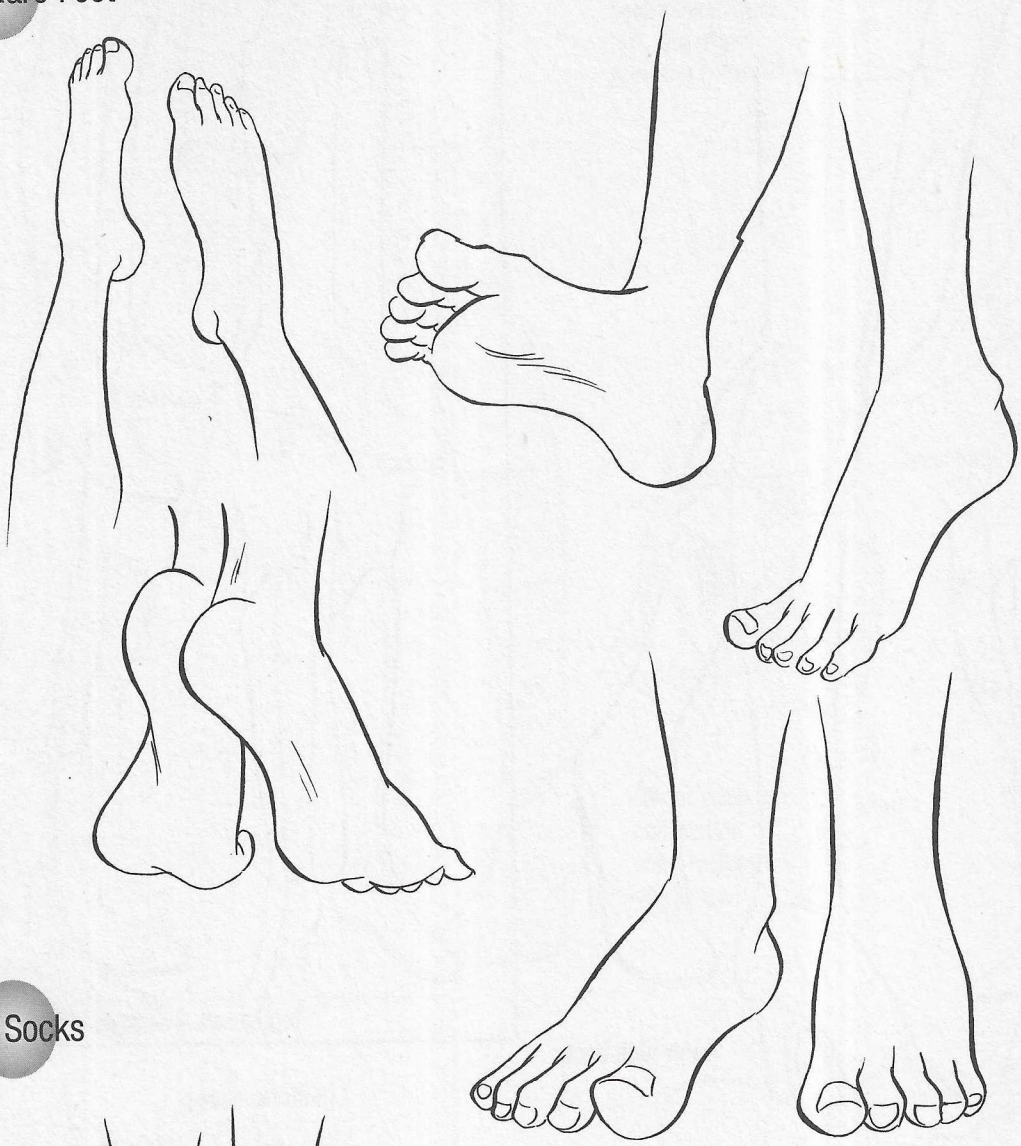
Non-platform heels are popular in the U.S. (Wedge heels pictured).



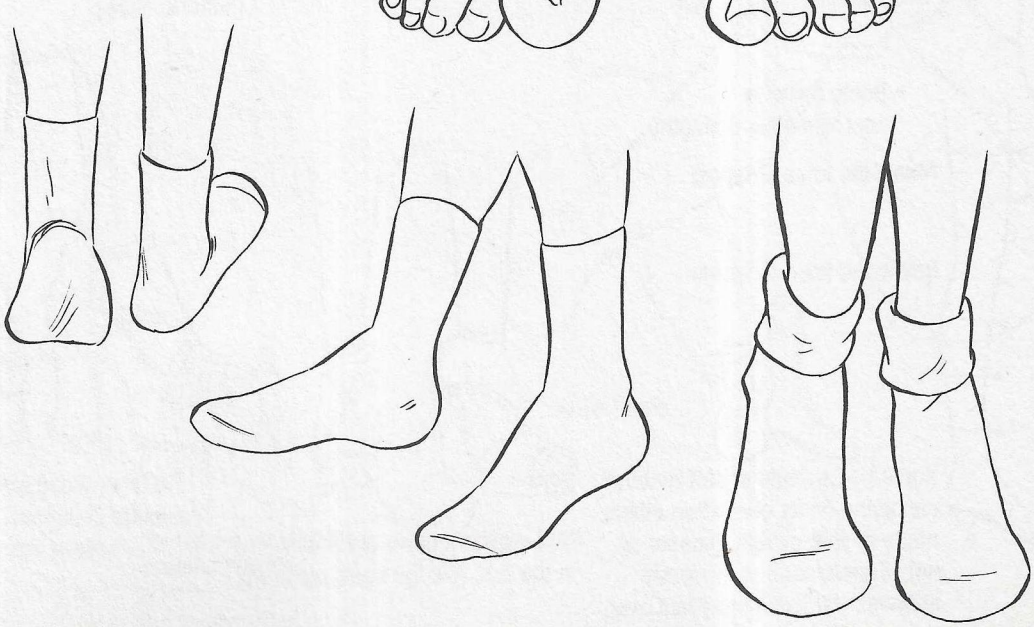
Platform shoes are popular in Japan.

Attractive Feet and Ankles

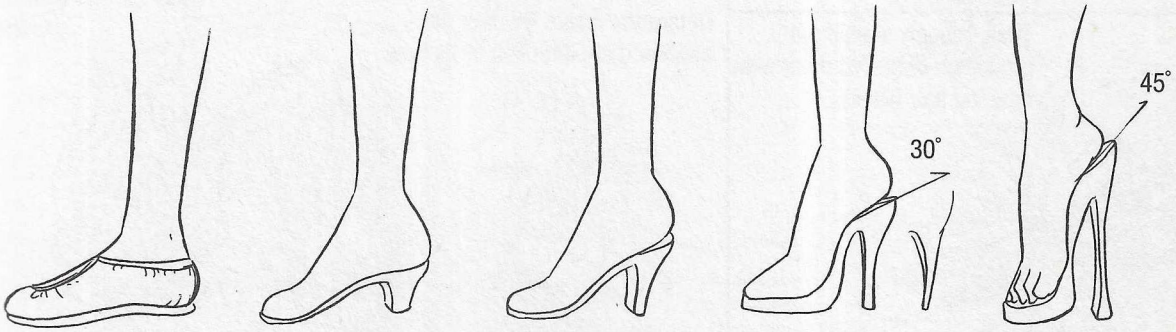
Bare Feet



Socks



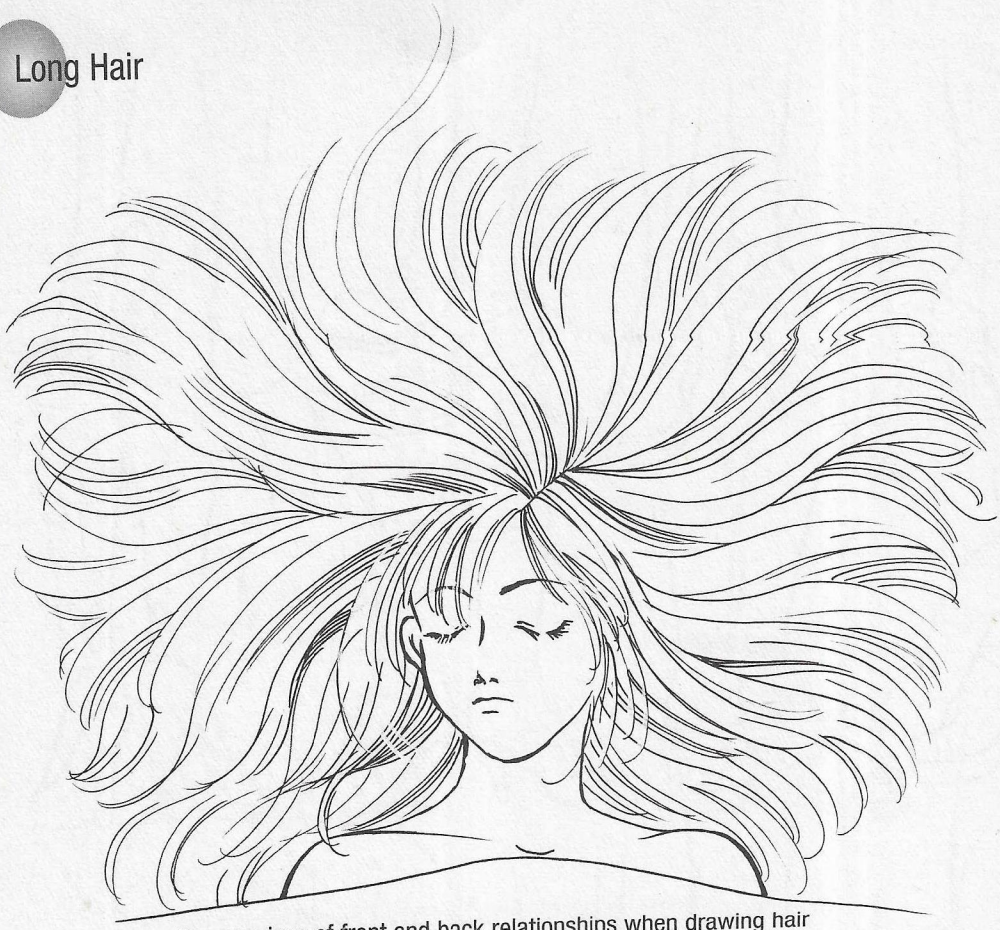
Assorted heel heights

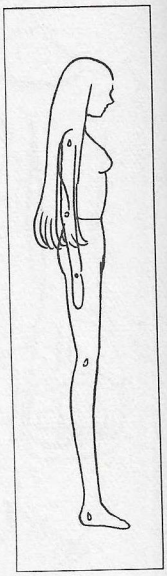


Flat | Low heel | Medium heel | High heel | 6" and up

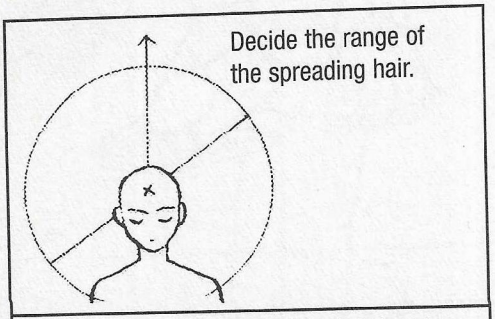
Alluring Hair: The Figure Reclining

Long Hair

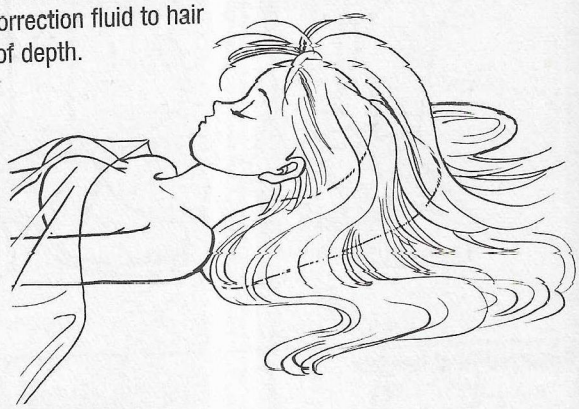




Be conscious of front and back relationships when drawing hair spreading out. Adding white ink or diluted correction fluid to hair closer to the picture plane creates a sense of depth.

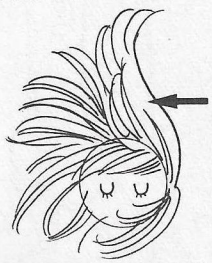


Decide the range of the spreading hair.



Determine where the hair parts and the main direction of its flow.

Then, roughly sketch out groupings of hair to determine how the hair will lie.



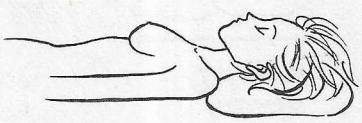
Hair tossed to the side

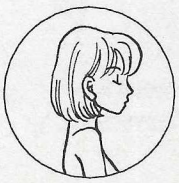
Hair tossed from the bottom upward at an angle

Hair rumpled forward

Short Hair

Even for a single hairstyle, there are many ways the hair may spread when reclining.

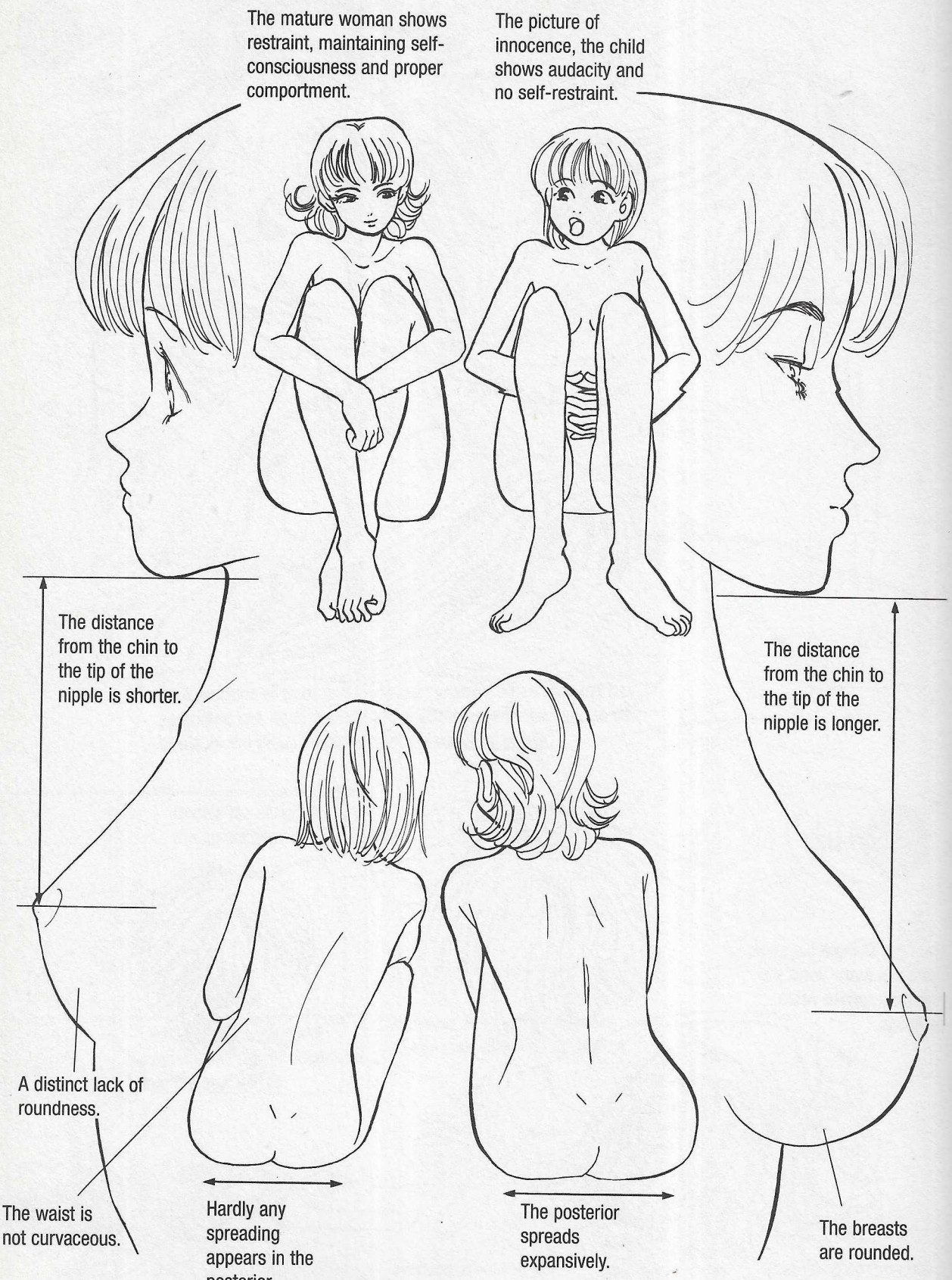




Side view

The Child vs. The Adult Figure—3: Seated Figures

(A developed adolescent girl contrasted with a mature woman)


The mature woman shows restraint, maintaining self-consciousness and proper comportment.
The picture of innocence, the child shows audacity and no self-restraint.
The distance from the chin to the tip of the nipple is shorter.
The distance from the chin to the tip of the nipple is longer.
A distinct lack of roundness.
The waist is not curvaceous.
Hardly any spreading appears in the posterior.
The posterior spreads expansively.
The breasts are rounded.

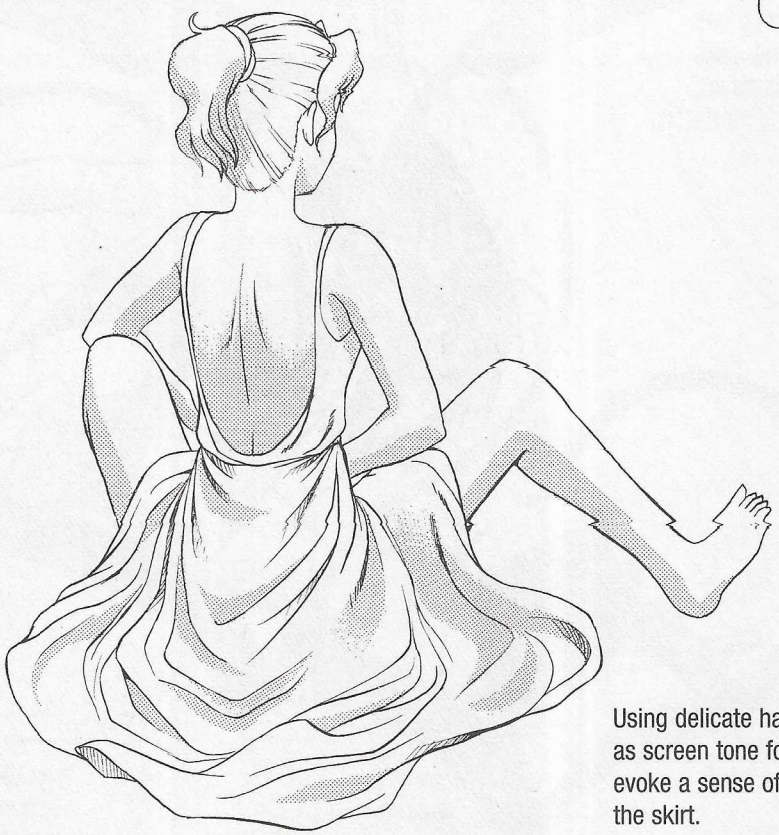
Chapter 4

Attention-getting Poses and Situations

Figure Seated with the Legs Spread

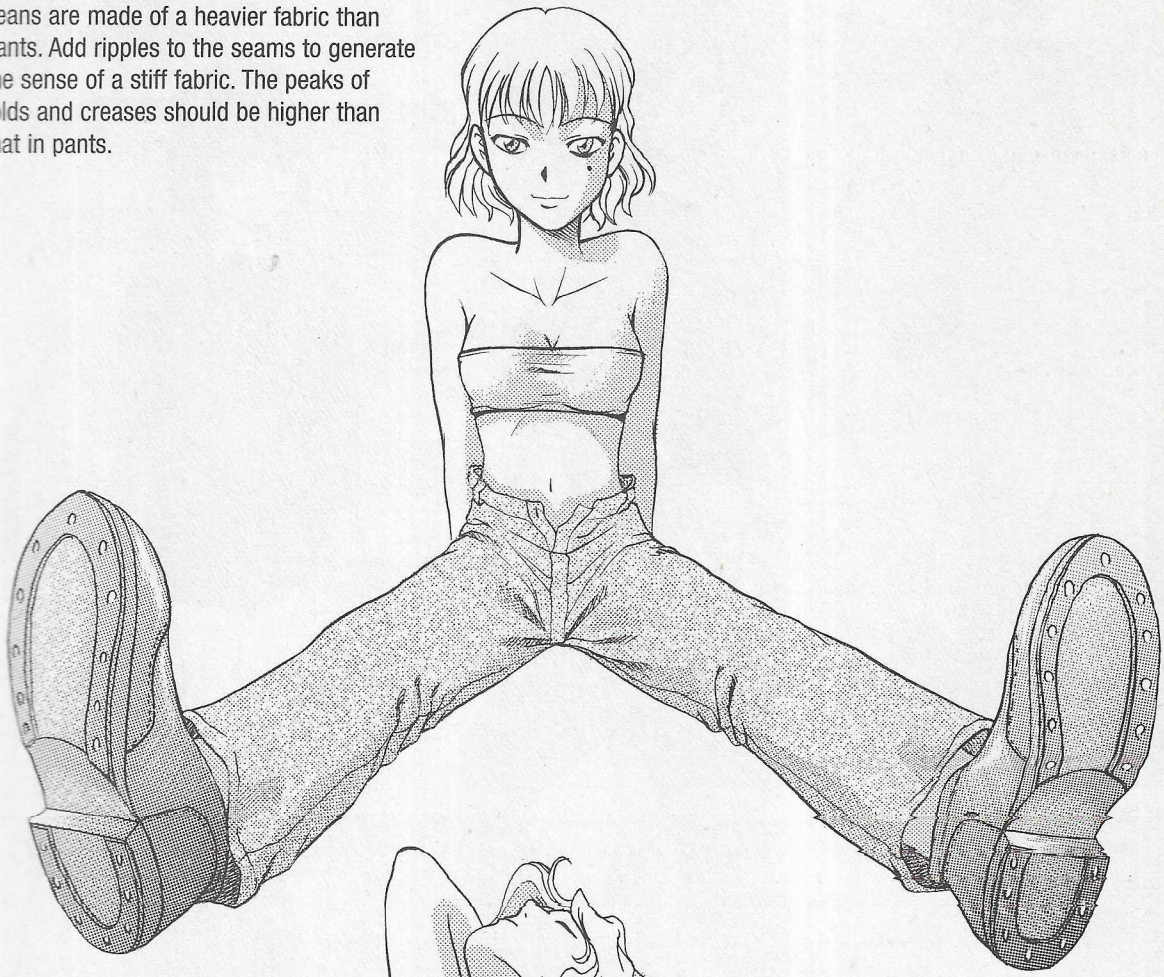
Figure in a Long Skirt

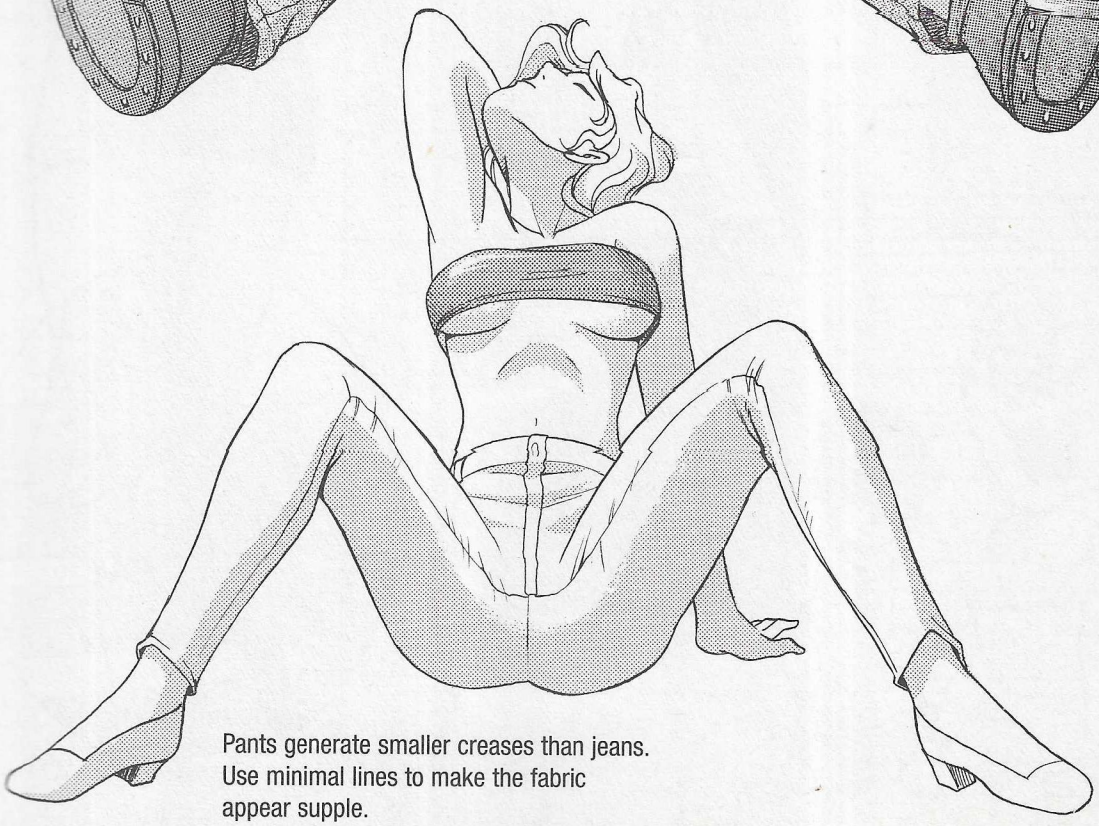
Showing a figure wearing a long-skirted dress, which conceals the legs, seated with legs spread normally creates a striking image.



Using delicate hatching as well as screen tone for shading will evoke a sense of suppleness in the skirt.

Jeans are made of a heavier fabric than pants. Add ripples to the seams to generate the sense of a stiff fabric. The peaks of folds and creases should be higher than that in pants.



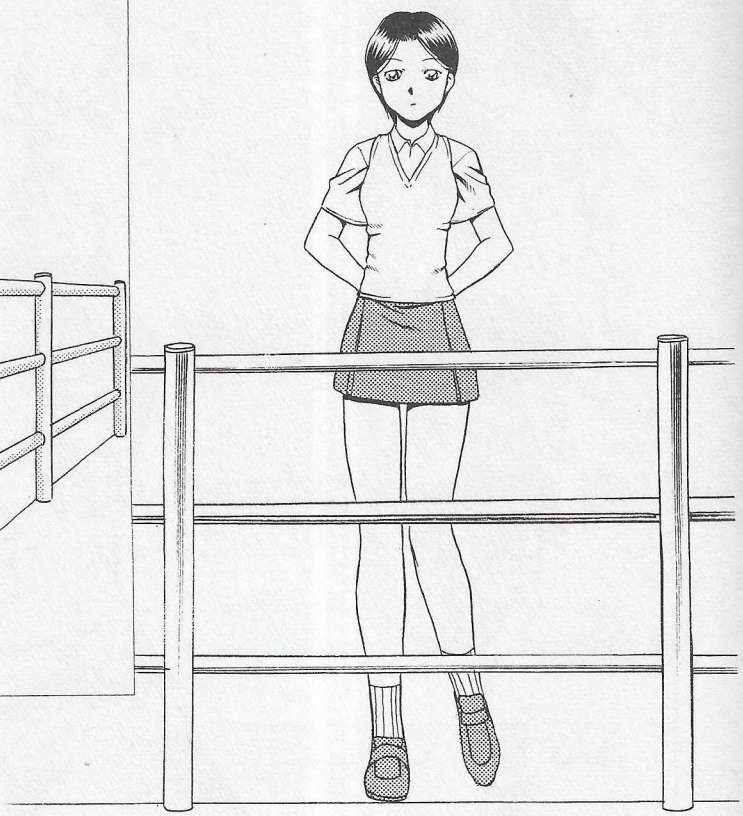


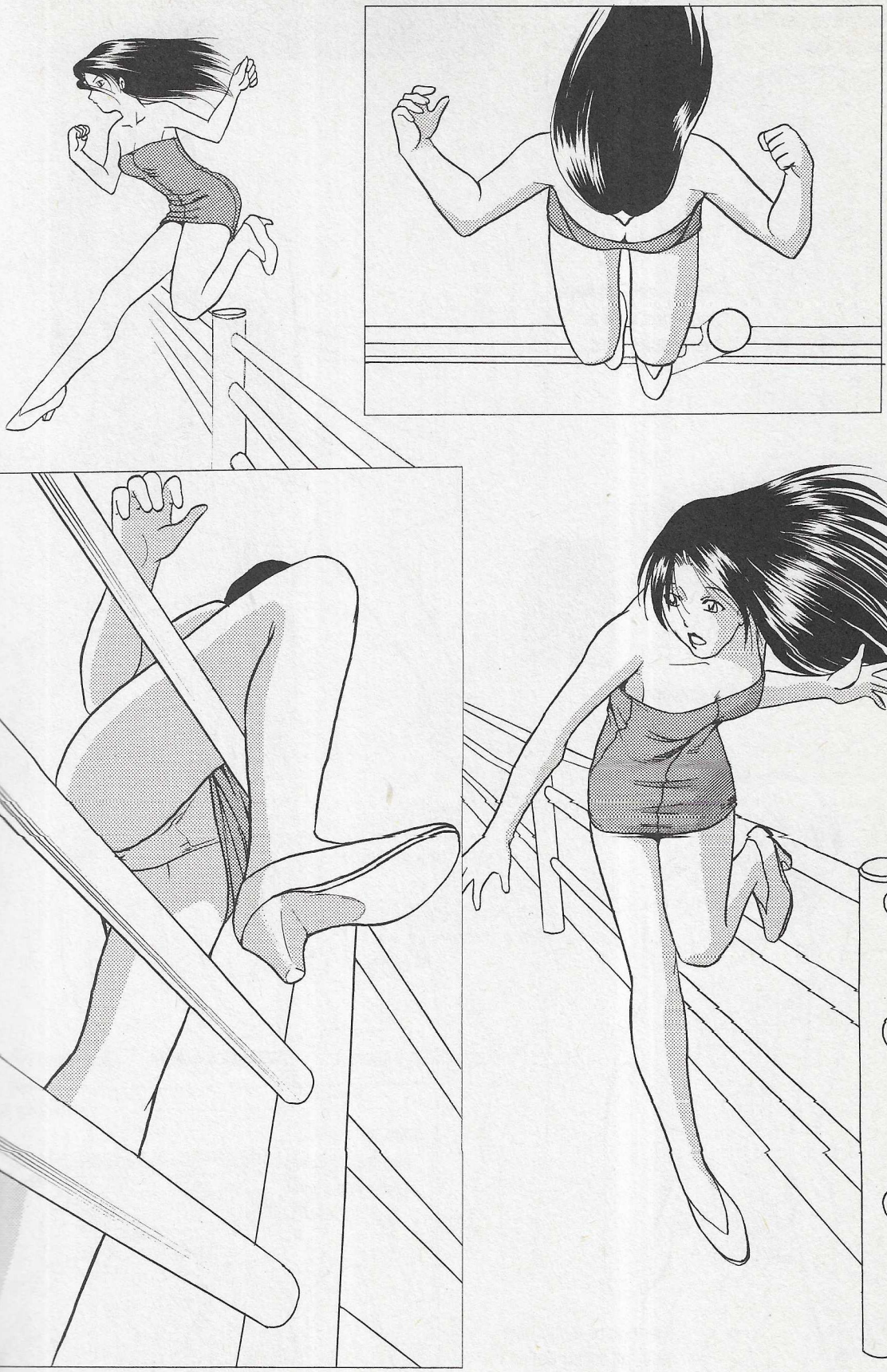
Pants generate smaller creases than jeans. Use minimal lines to make the fabric appear supple.

Climbing and Descending Steps

Often compositions' perspectives tend to have low or high angles. The skirt's hemline and hips usually curve in the same direction.

Climbing and Jumping over a Fence





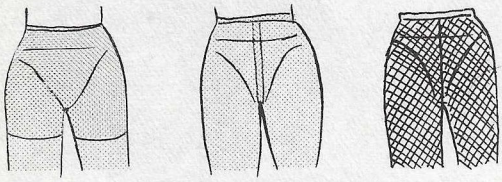
Putting on Pantyhose

Pantyhose fresh out of the package

Straight
(Not misshapen)

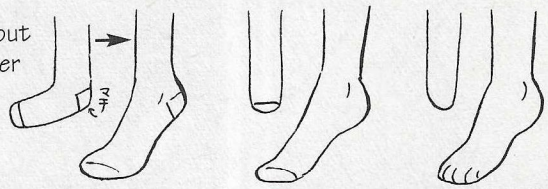
Off the shelf

Pantyhose is always packaged with a rectangular card



Types of pantyhose

The pantyhose worn

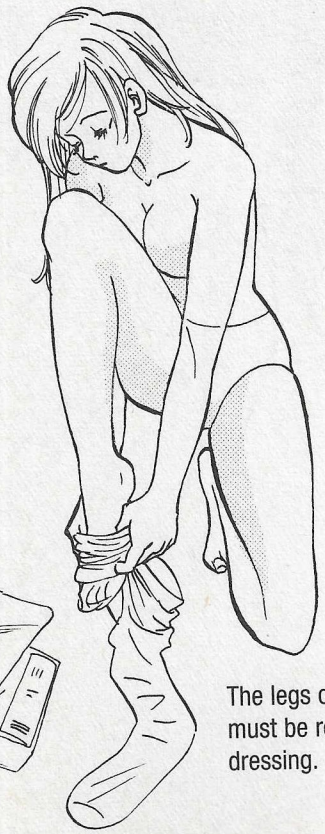


Pantyhose out of the drawer

With a gusset

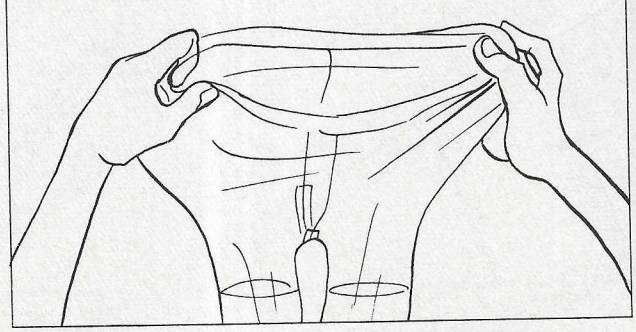
Without a gusset

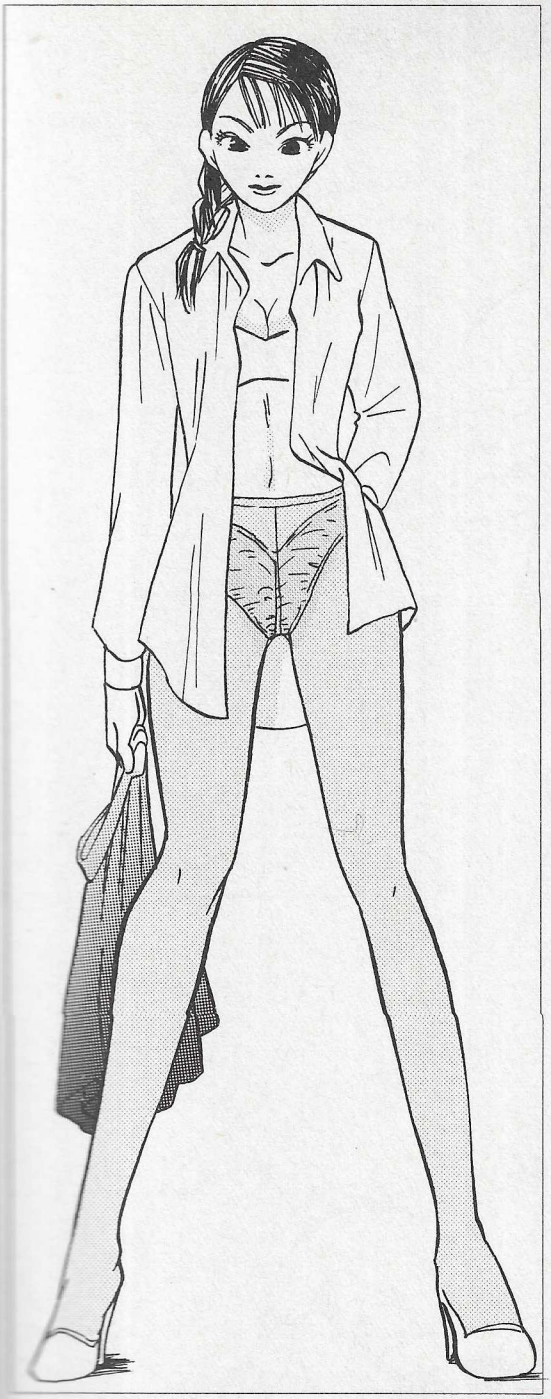
Seamless Pantyhose

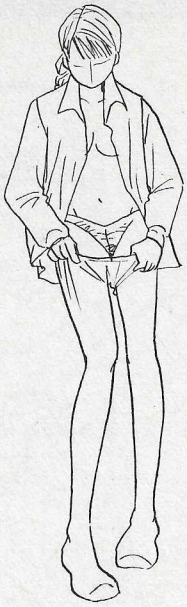


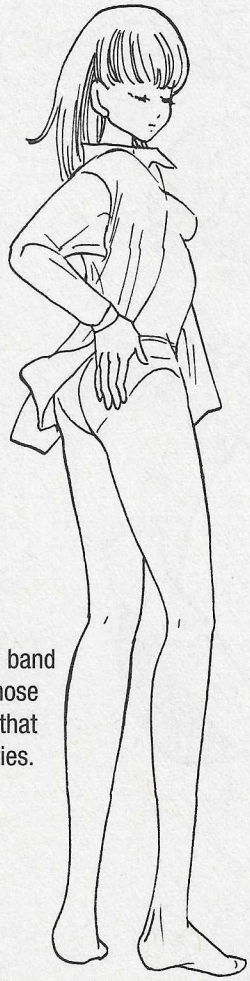
The legs of pantyhose must be rolled up when dressing.

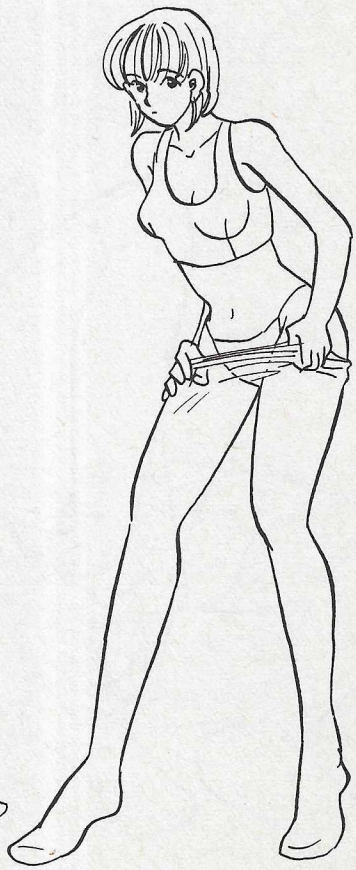
Pantyhose spread

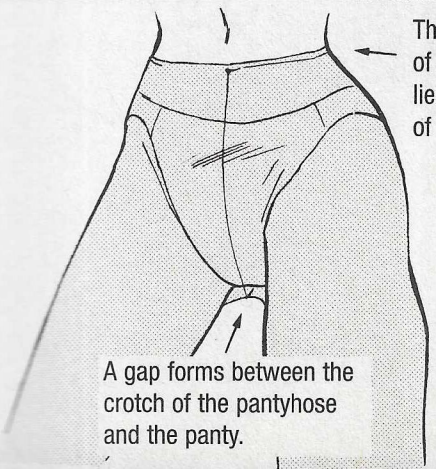










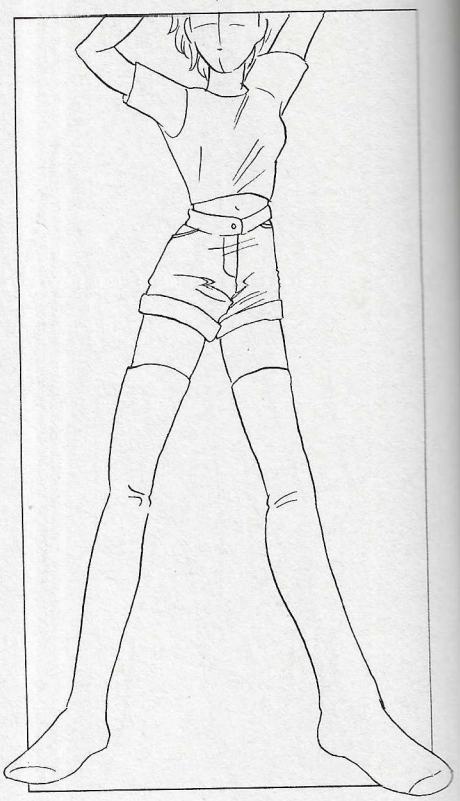


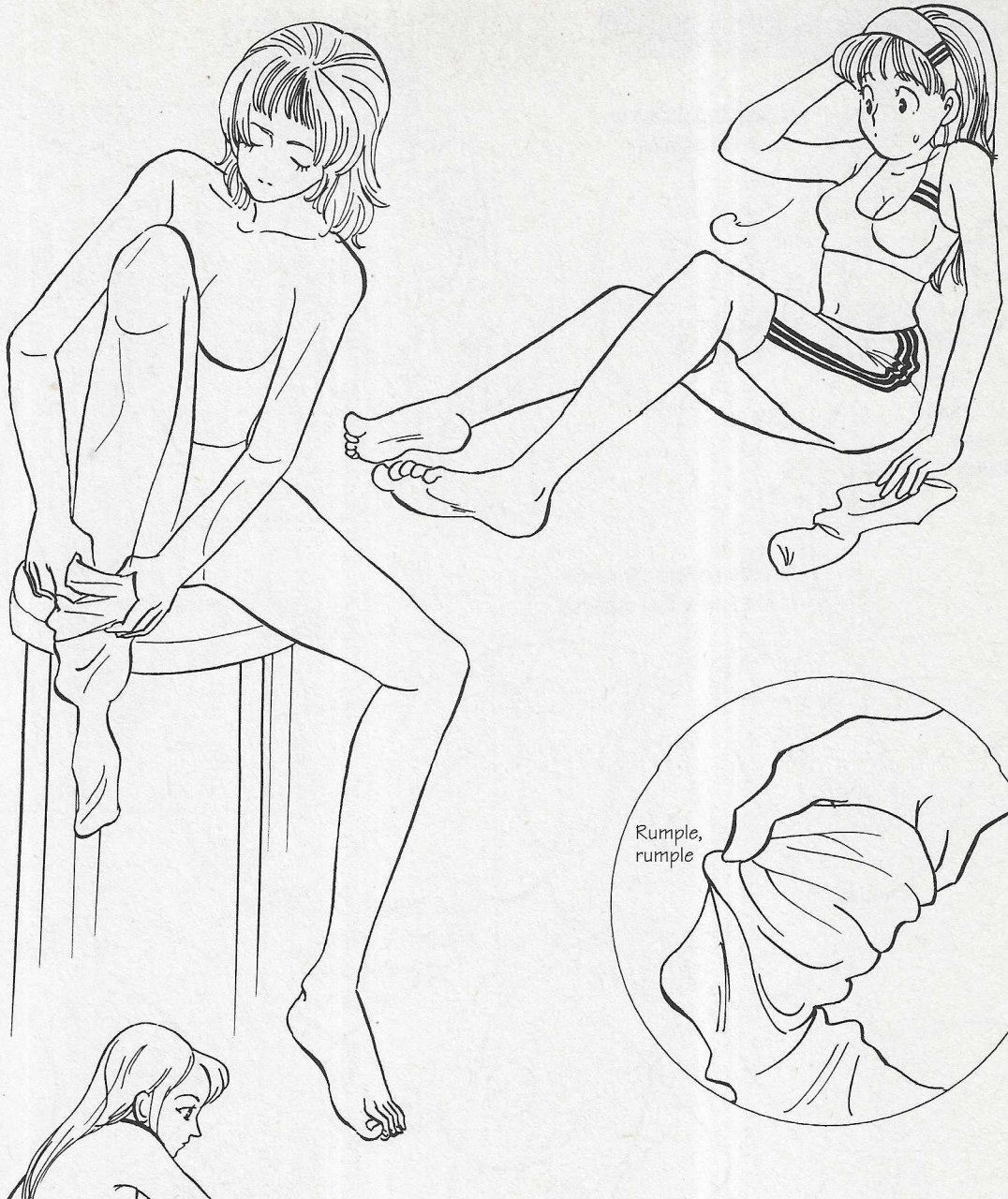
The elastic band of a pantyhose lies above that of the panties.

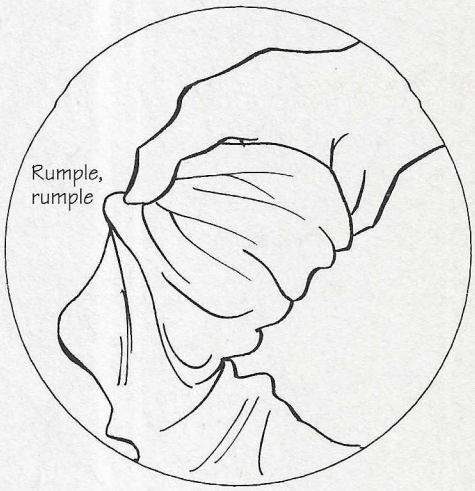
A gap forms between the crotch of the pantyhose and the panty.

Taking off Thigh-High Socks

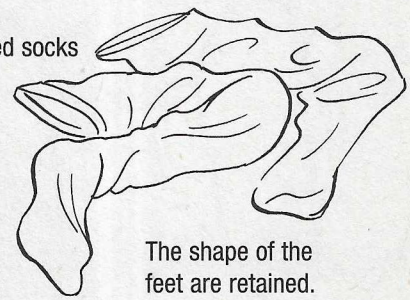
Draw creases in the direction that the sock is pulled.





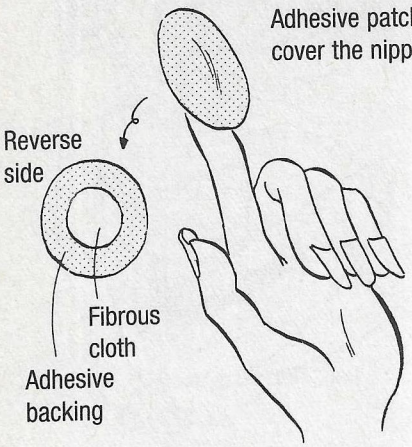


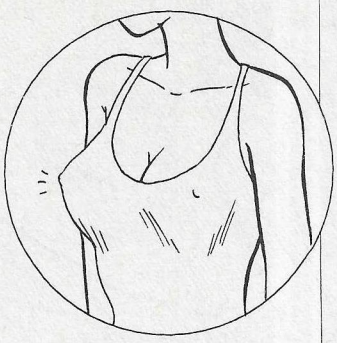
Discarded socks

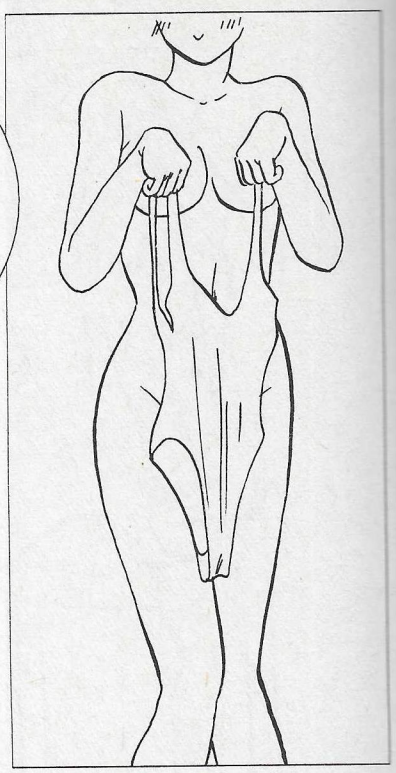


The shape of the feet are retained.

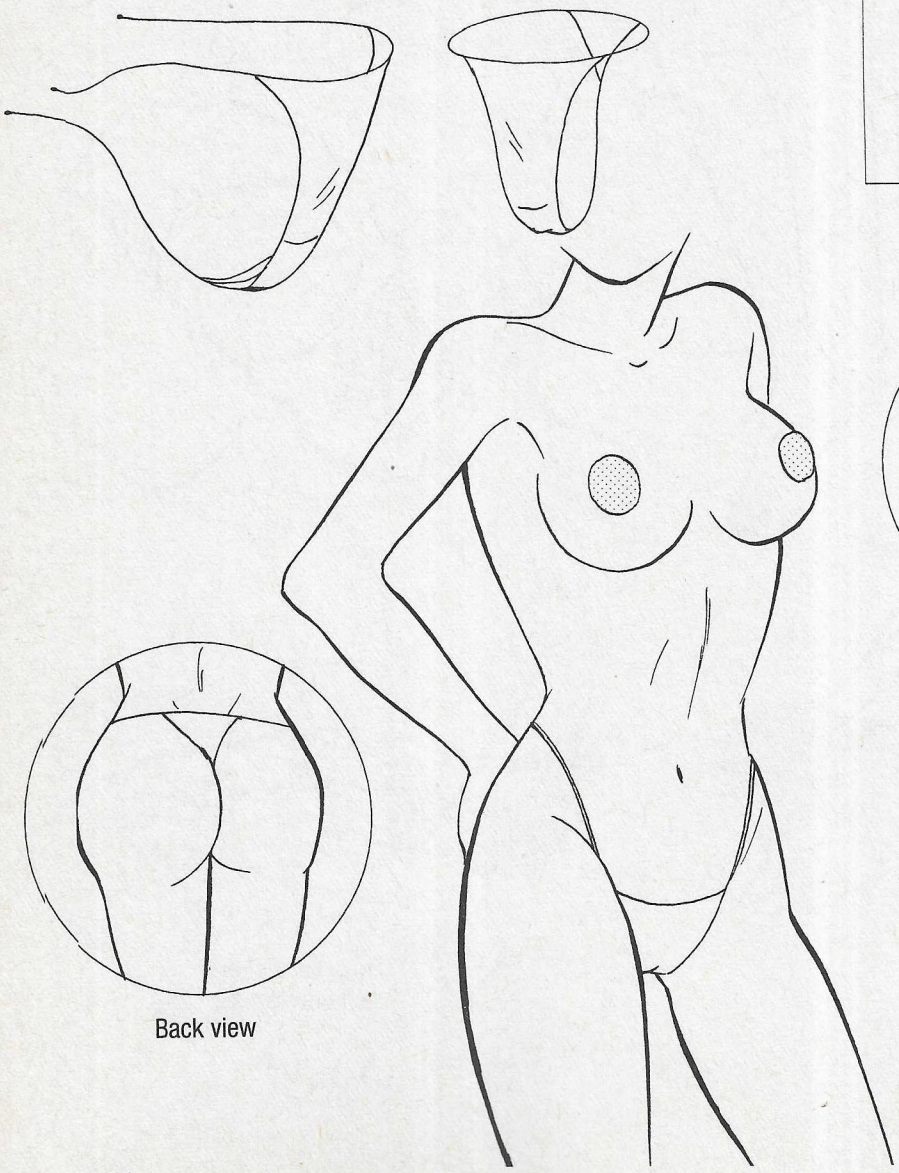
Dressing in Bathing Suits

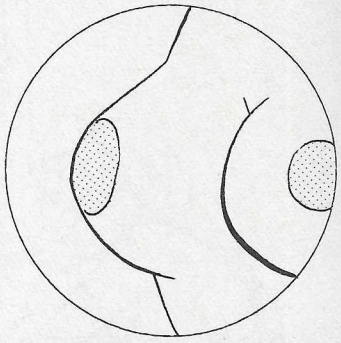






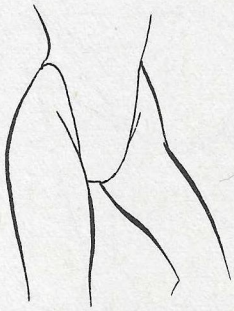
Athletic underwear made of extremely thin material



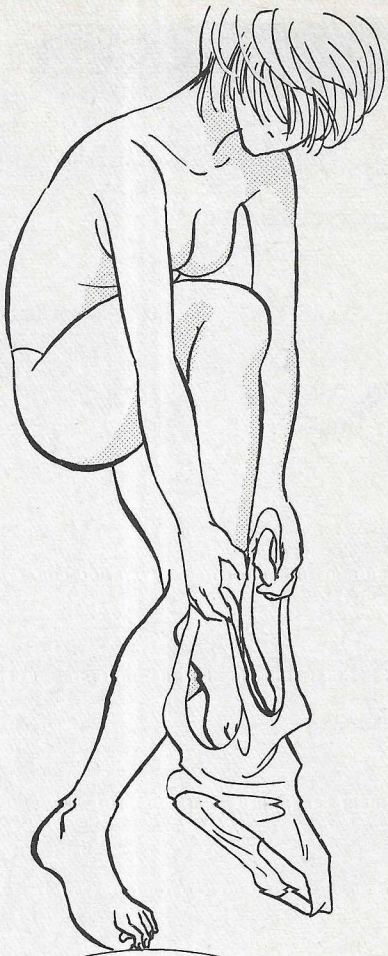


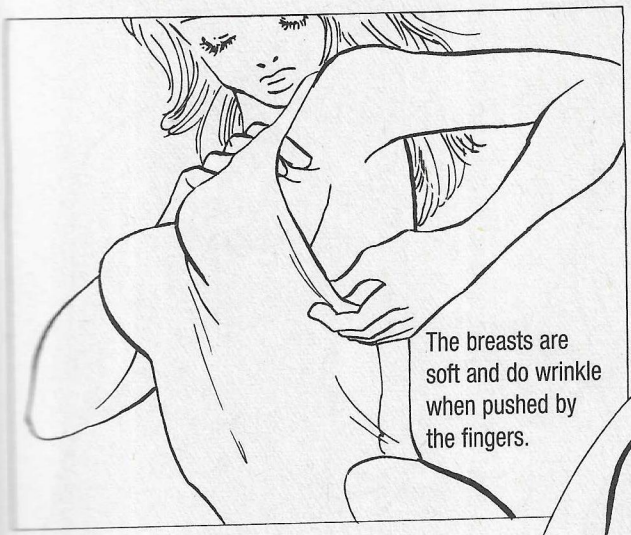
The patches preserve the natural shape of the breasts.

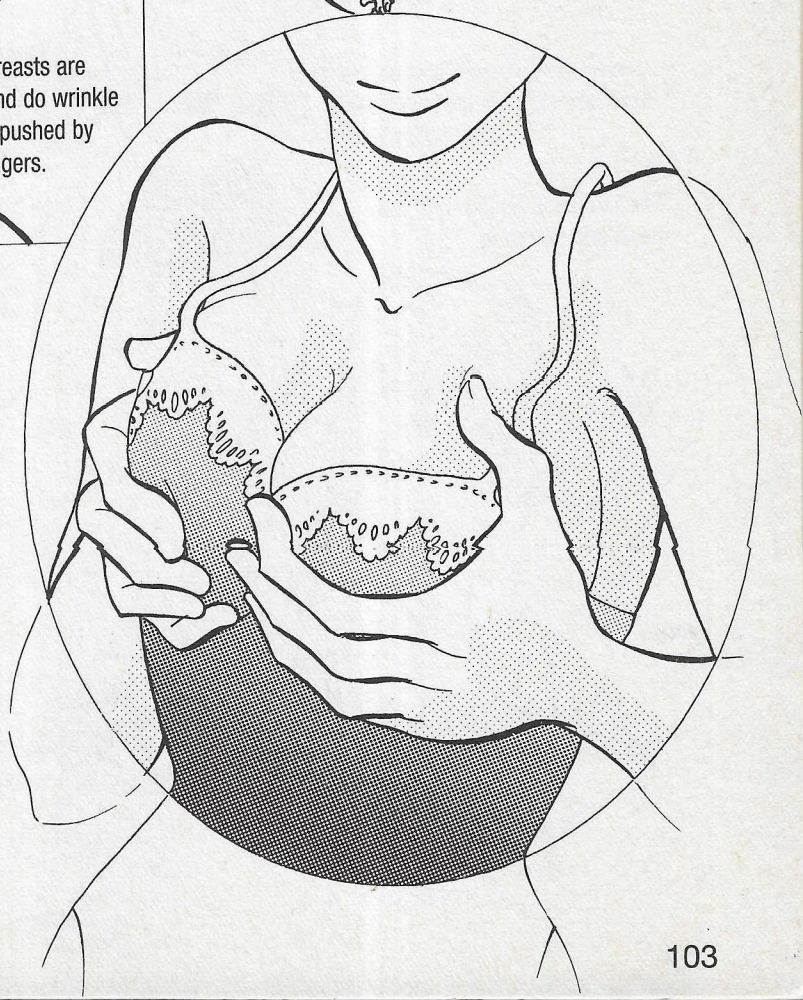
Back view



The underwear's thin straps are concealed beneath the swimsuit.



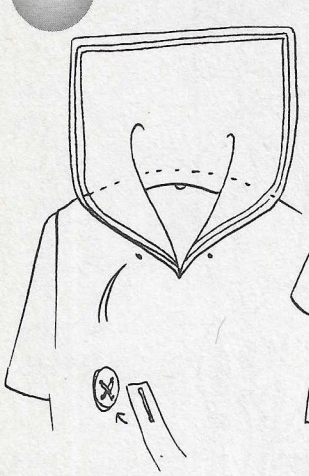

The breasts are soft and do wrinkle when pushed by the fingers.



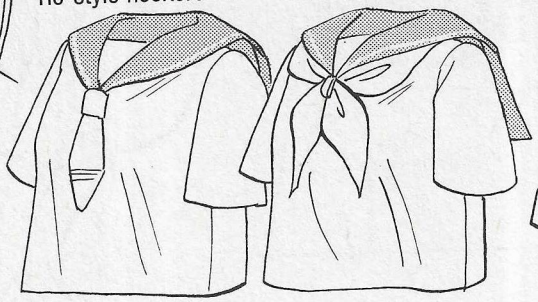
Dressing in Sailor Suits

Various Designs and Wearing Sailor Suits

Sailor suits have a somewhat tailored shape and, therefore, must be fastened.



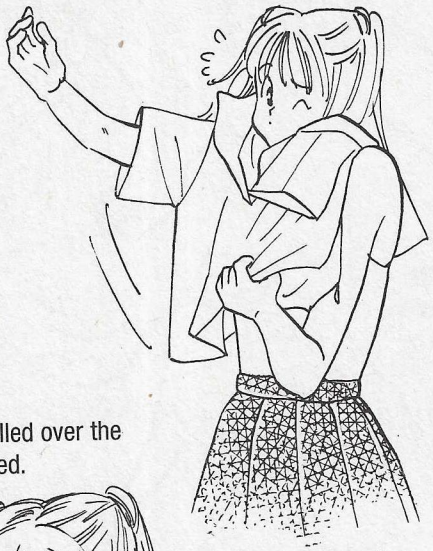
The collar is closed with a hook fastener or button.



Tie-style neckerchief

Bow-style neckerchief

Closures are often found at the side of the middy blouse.

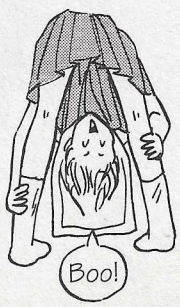


Middy blouse with front closure

The blouse is pulled over the head and fastened.

Underarm closure

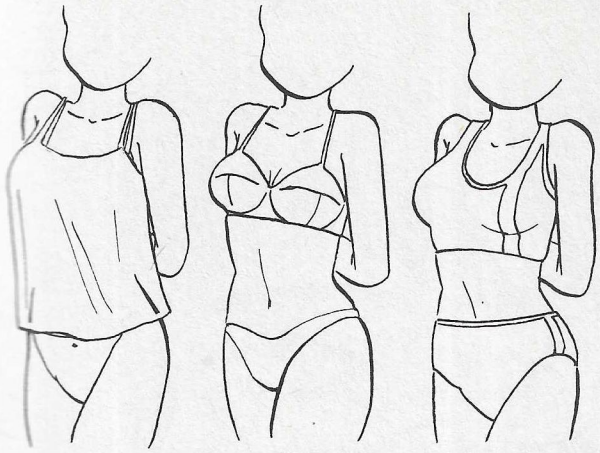
Zip!



Boo!

Summer Sailor Suits

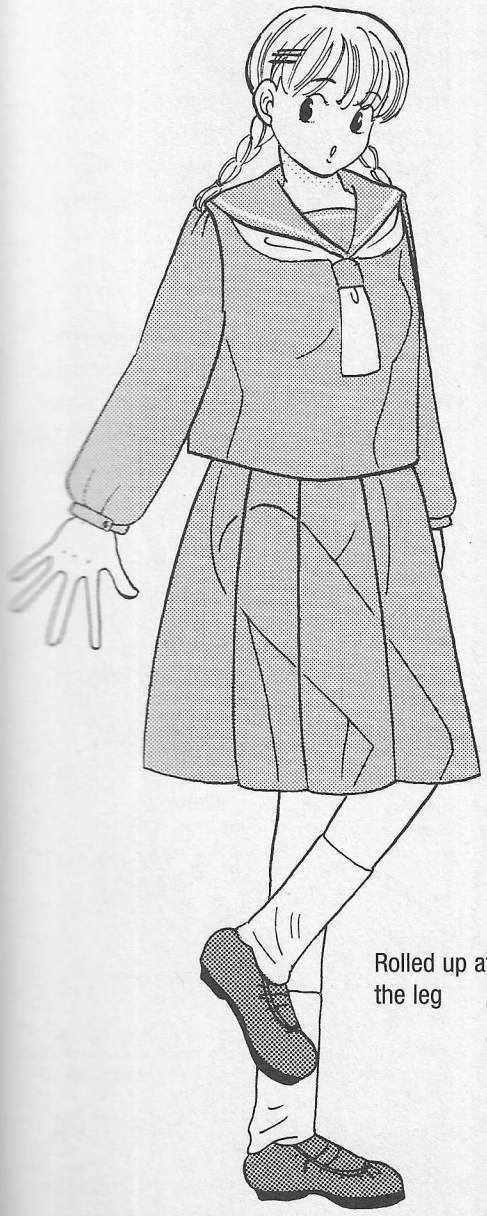
During the summer, only the bare minimum of undergarments are worn under the suit.



Camisole

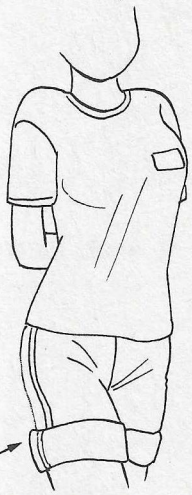
Typical bra and panties

Sports bra and panties



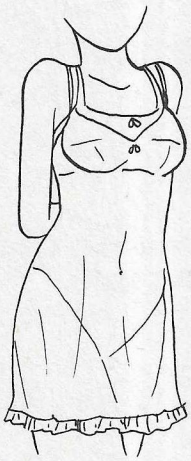
Winter Sailor Suits

More than the usual amount of undergarments may be worn with winter sailor suits.

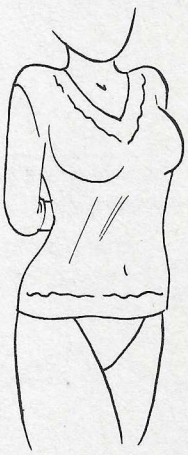


Rolled up at the leg

Gym suit
(T-shirt and athletic shorts)



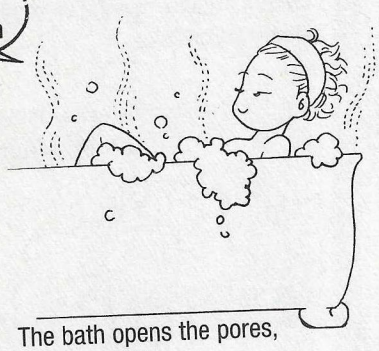
Full slip



Long-sleeve shirt

Steps in Putting on Makeup

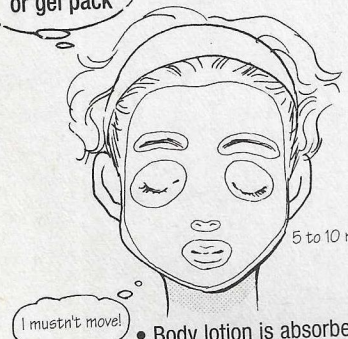
1. First, the bath



The bath opens the pores, removing dirt.

2. Apply a mud or gel pack

After rubbing lotion all over the body, a mud or gel pack is applied.



- Body lotion is absorbed into the skin, so there is no need to rinse it away.
- Packs may be removed by either rinsing or peeling.

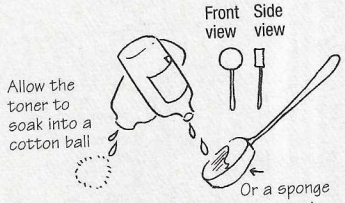
3. Next, peel off the pack

The face is washed. The towel should be gently dabbed on the face, allowing the skin to absorb the water.

Gently press the towel to the face.

4. Apply toners and lotions

Preparing for the foundation



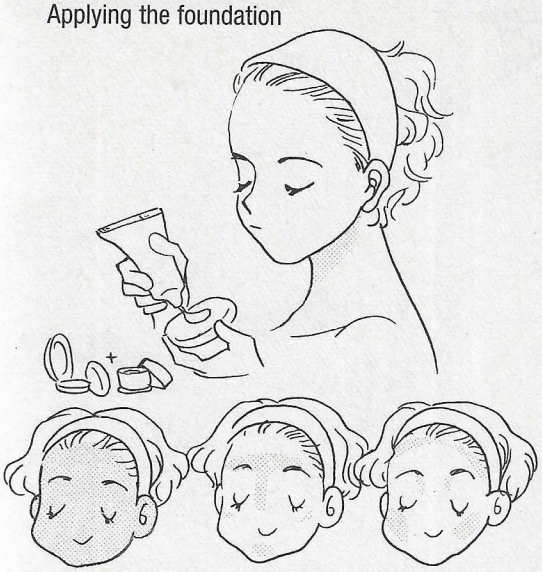
There are various methods for applying toner.

Any other absorbent item soaked with toner may be used instead.

The toner is absorbed into the skin to protect and hydrate under the foundation. Lotion is applied according to skin type (oily, dry, or combination skin).

5. Put on the base

Applying the foundation



The face is covered in beige.

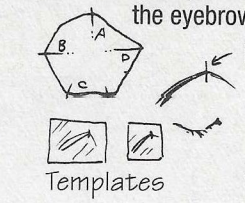
Light foundation is added to highlight.

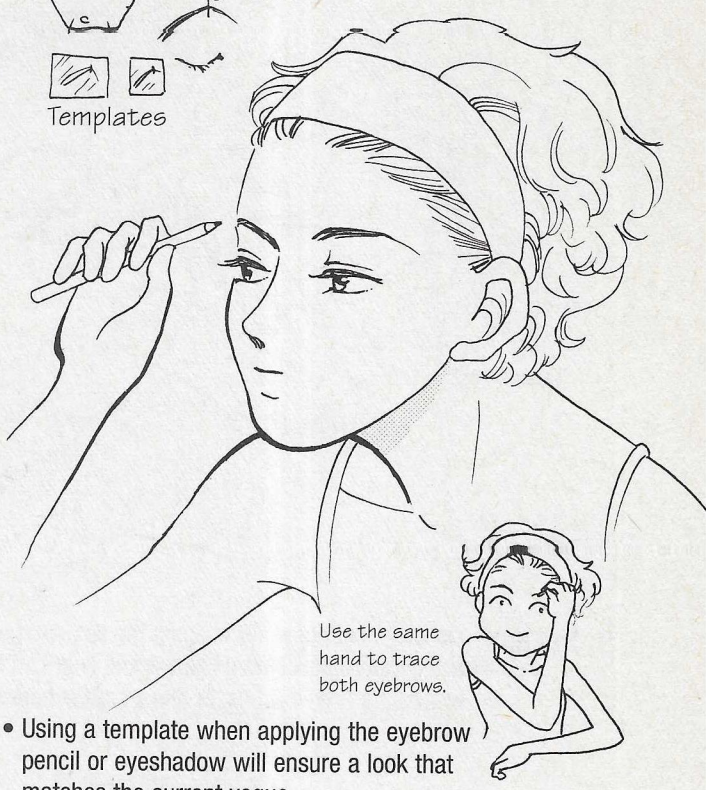
Dark foundation is applied to hollows and high areas.

A liquid foundation (of a single color) is applied all over the face. 3 shades of foundation are combined to give the face shading and highlights.

6. Shape the eyebrows

The eyebrow pencil is traced along the eyebrows from the crest.



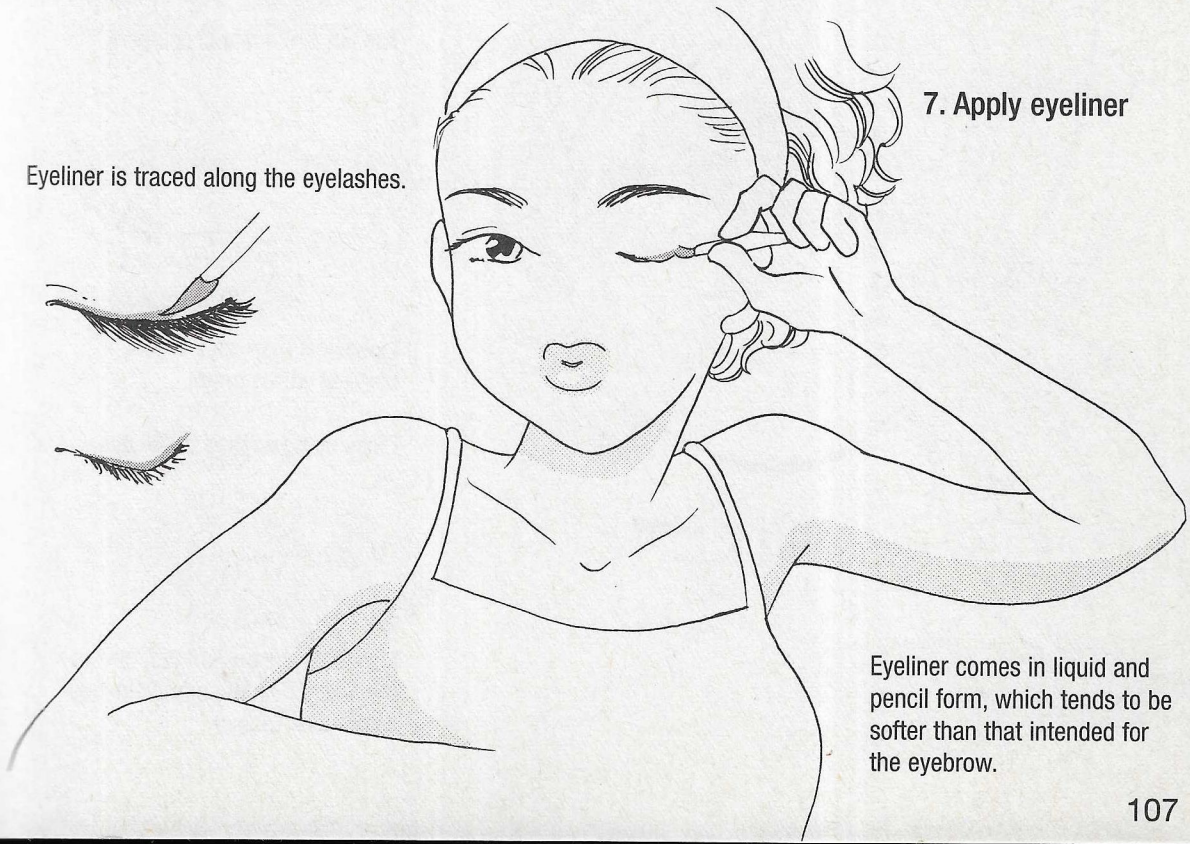


Use the same hand to trace both eyebrows.

- Using a template when applying the eyebrow pencil or eyeshadow will ensure a look that matches the current vogue.
- Shadow is used to give the face a gentler appearance.

7. Apply eyeliner

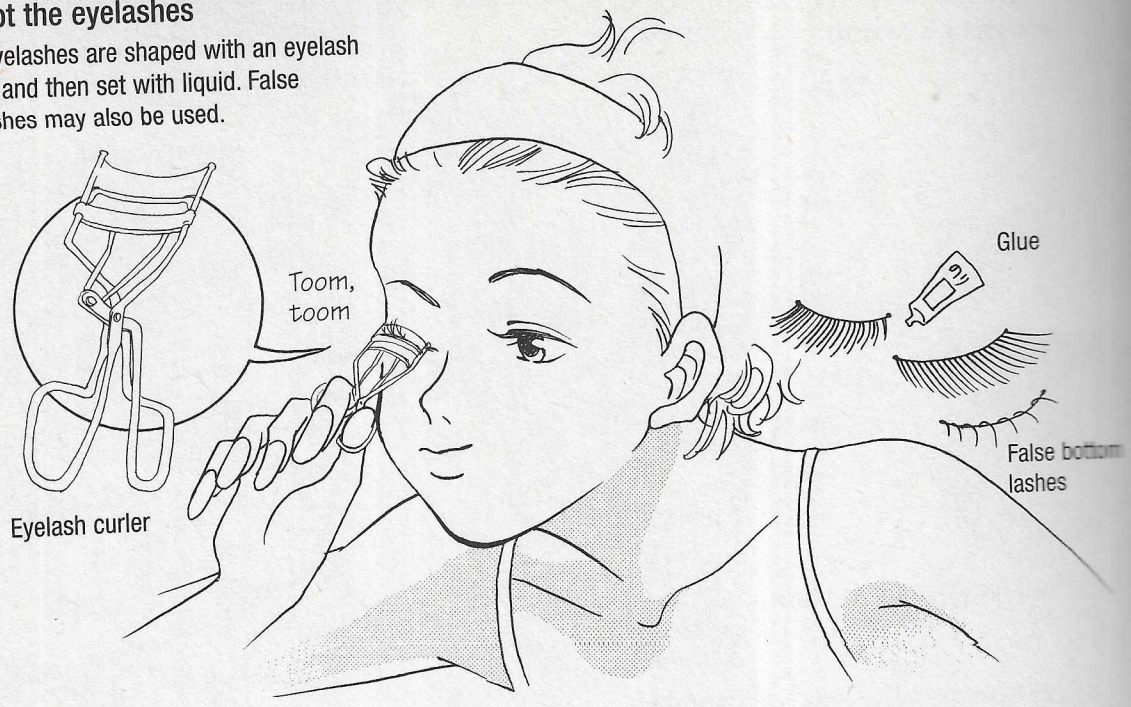
Eyeliner is traced along the eyelashes.



Eyeliner comes in liquid and pencil form, which tends to be softer than that intended for the eyebrow.

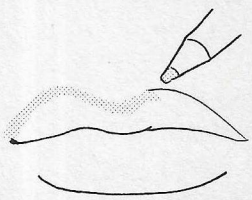
8. Sculpt the eyelashes

The eyelashes are shaped with an eyelash curler and then set with liquid. False eyelashes may also be used.

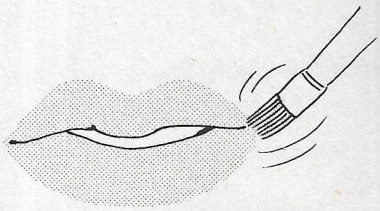


9. The lips

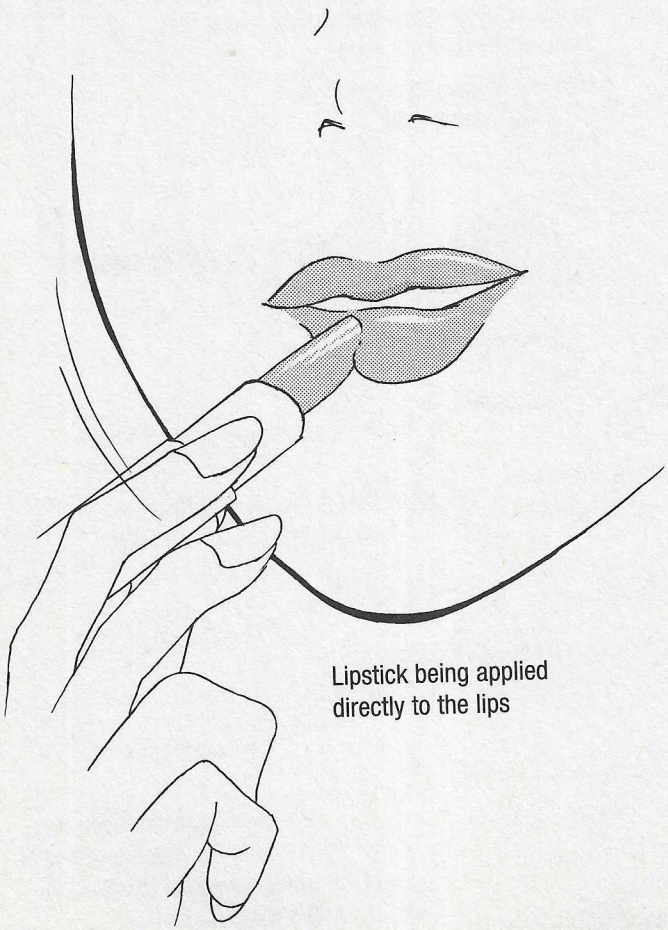
Lip liner is effective for shaping the lips and prevents lipstick from coming off easily. Using differently colored lipstick and liner can cause the final make to look like something from the 50s, or like a high schooler walking the streets of Tokyo.



The lips are outlined (shaped)

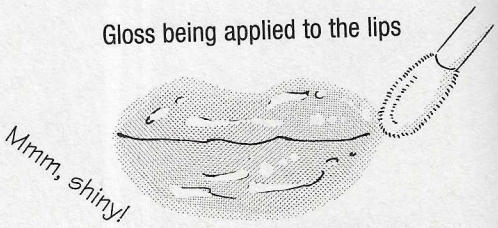


Lipstick is then applied and blended with a brush.



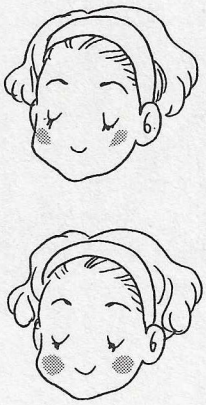
Lipstick being applied directly to the lips

Gloss being applied to the lips

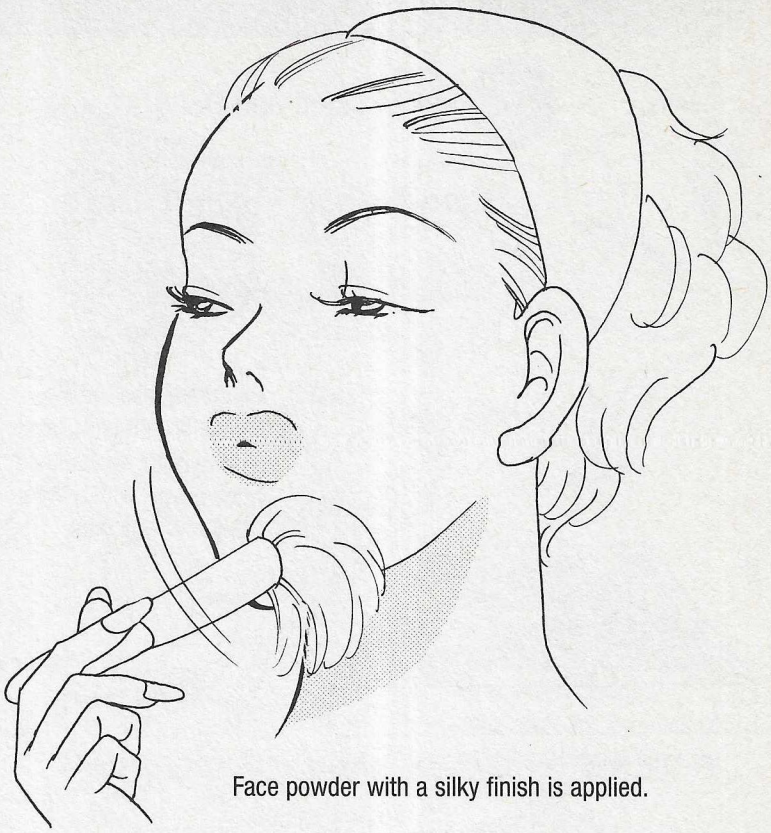


Lip gloss, the current fad, covers the lips, extending approximately 1 mm over them.

10. Blush (The cheeks)



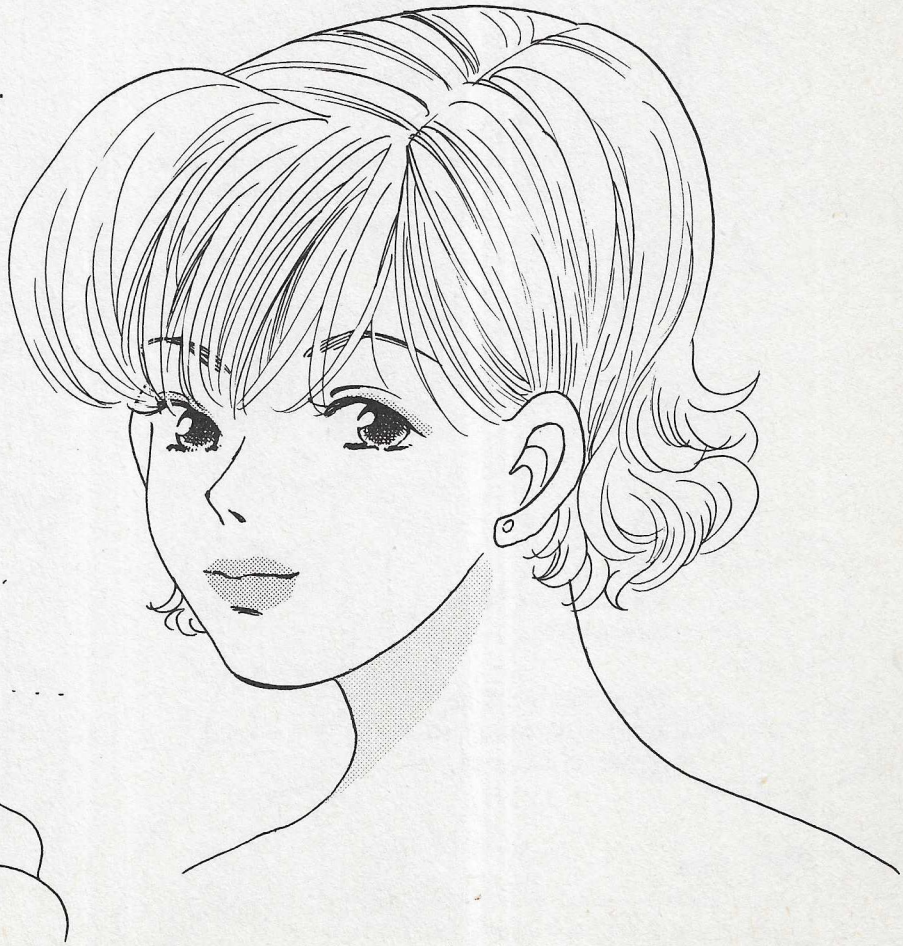
Different areas of applying blush



Face powder with a silky finish is applied.

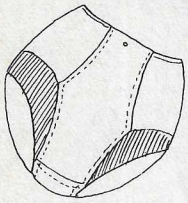
11. The final touch: The hair

The hair is set, a fragrance sprayed all over, and voila!

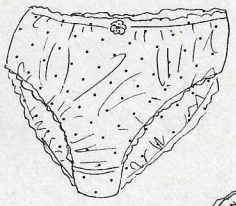


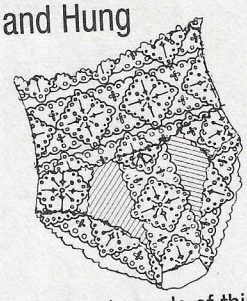
The Appearance of Garments When Not Worn

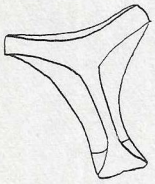
Garments Folded and Hung

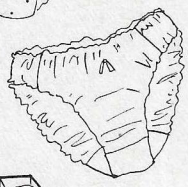


Panties

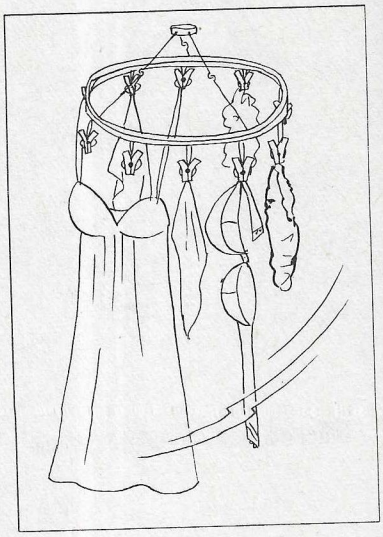


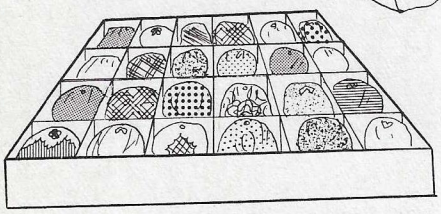


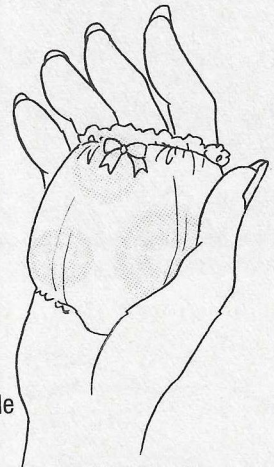




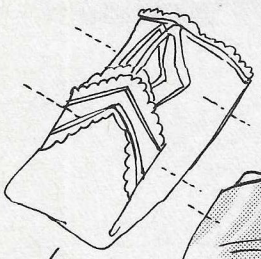
Garments made of thin fabrics or materials take on a realistic appearance when drawn with a Maru pen (crow quill pen).







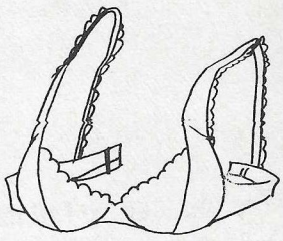
Panties often have some sort of adornment on the center front.



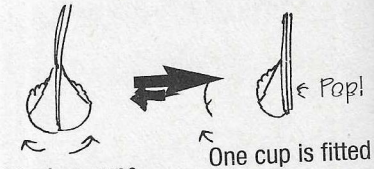
Full slip

Camisole

or



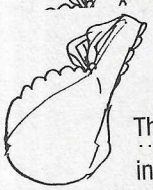
Brassiere



Pop!

The two cups are matched.

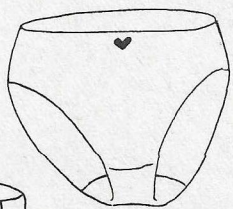
One cup is fitted into the other.



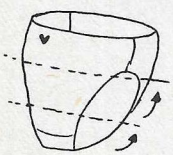
The straps are folded into the cups

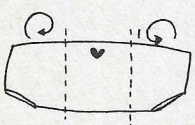
The brassieres are then lined up when put away.

I put away my panties in this way.



The panties are folded back in thirds.

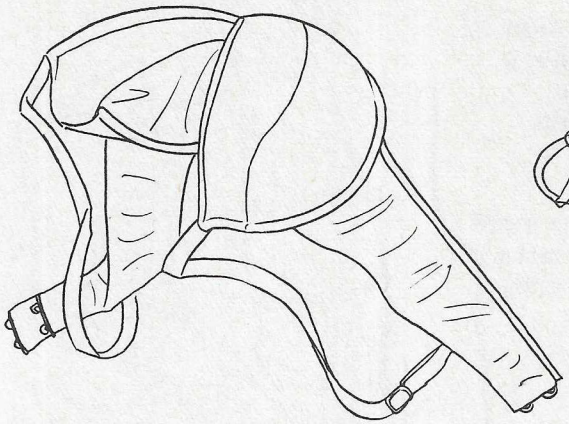


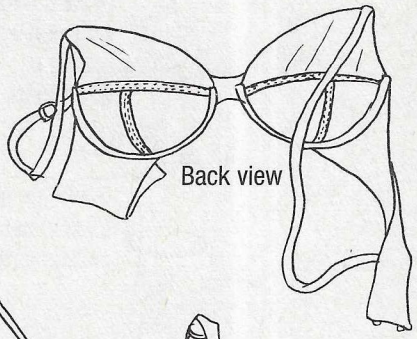


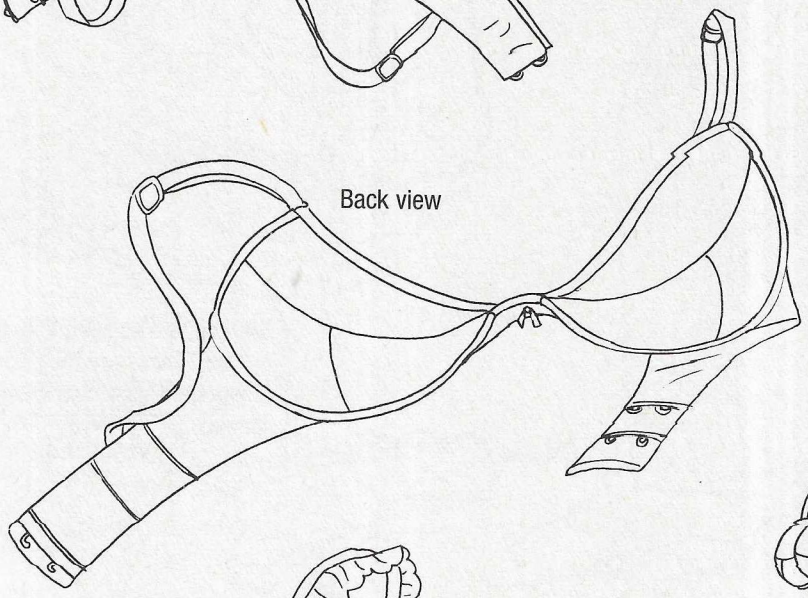
The panties should be folded so the decoration appears in the center.

Done!

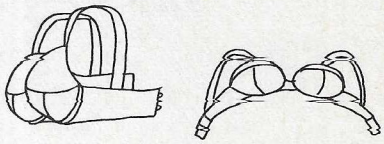
Brassiere

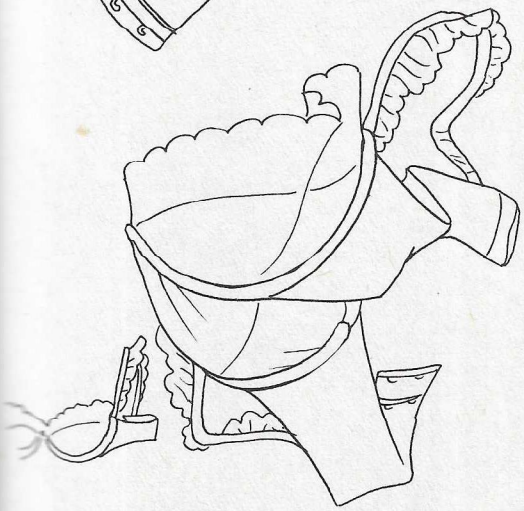




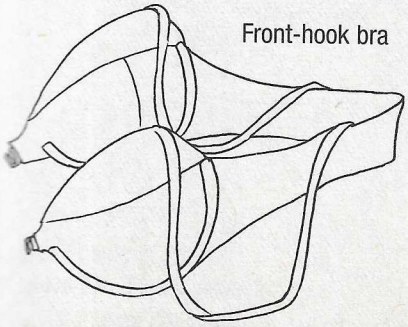


Bras are very well constructed and unexpectedly retain their form. When drawing, emphasize the back strap and roundness of the cups.

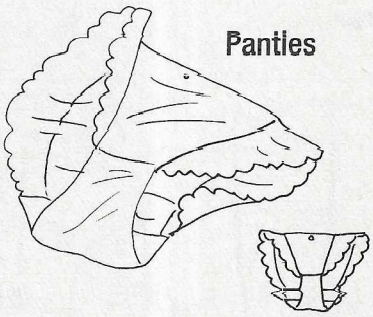




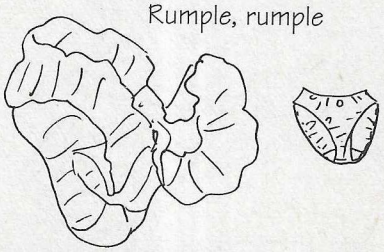
Front-hook bra



Panties

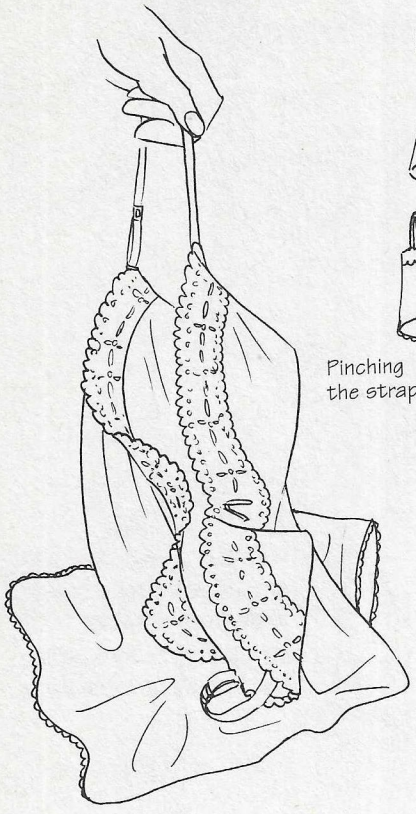


Rumple, rumple



The waistband and leg bands are made of elastic. As a result, they tend to ball up when removed.

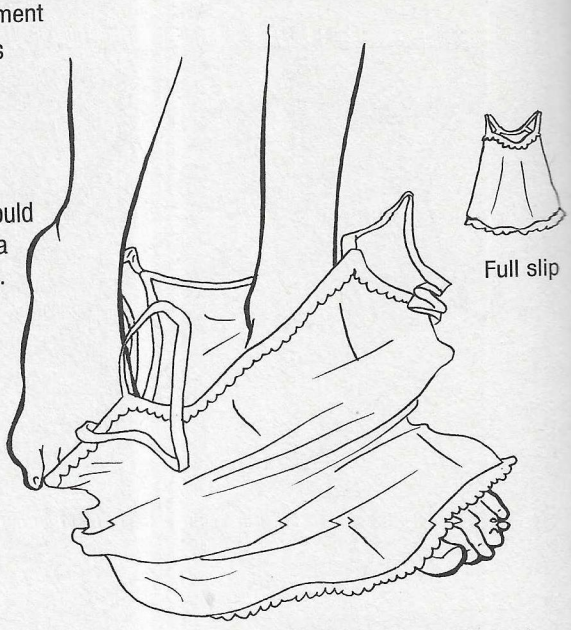
The Appearance of Garments When Removed



point!

Draw the garment as if gravity is pulling it downward.

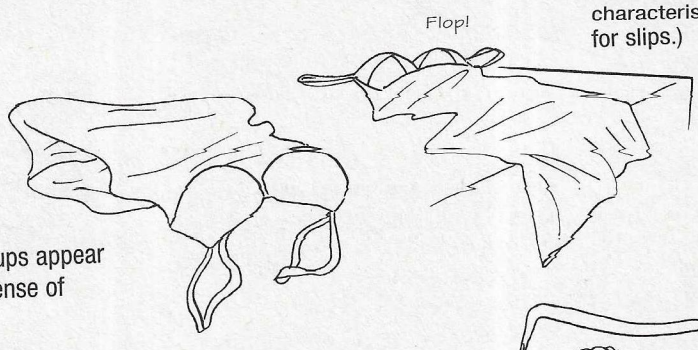
Openings should form almost a perfect circle.



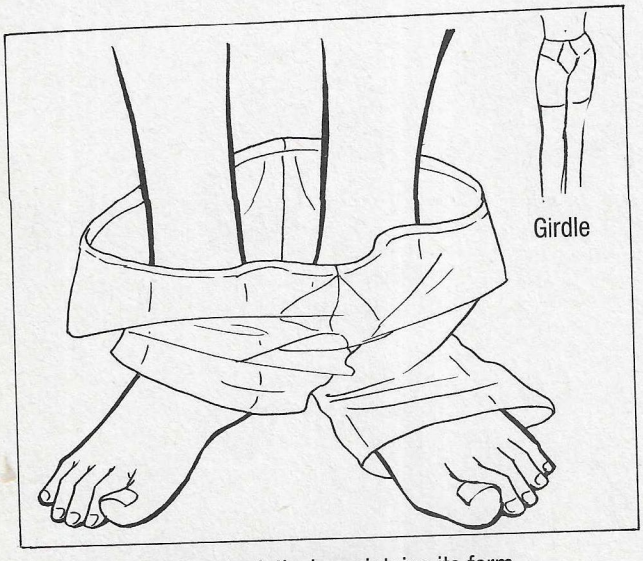
Full slip

Slips should be light, thin, and supple. (These are the primary characteristics of fabrics used for slips.)

Flop!

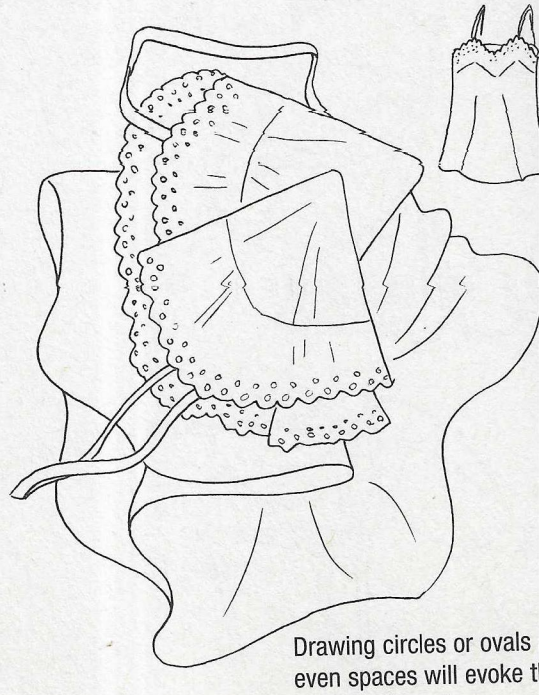


Making bra cups appear soft adds a sense of realism.



Girdle

The girdle is stiff and relatively maintains its form.



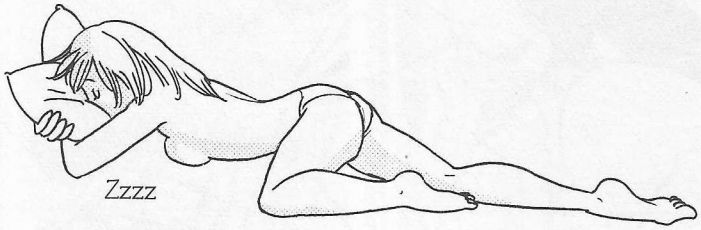
Drawing circles or ovals even spaces will evoke t sense of "lace."

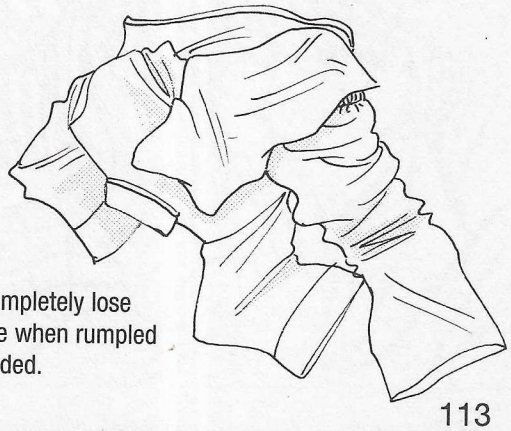
Sleeping

Nightwear often takes the form clothing sold as pajamas or loungewear.

Loungewear
(Tops are often tank tops or camisoles. Bottoms are often jogging shorts or tap pants.)

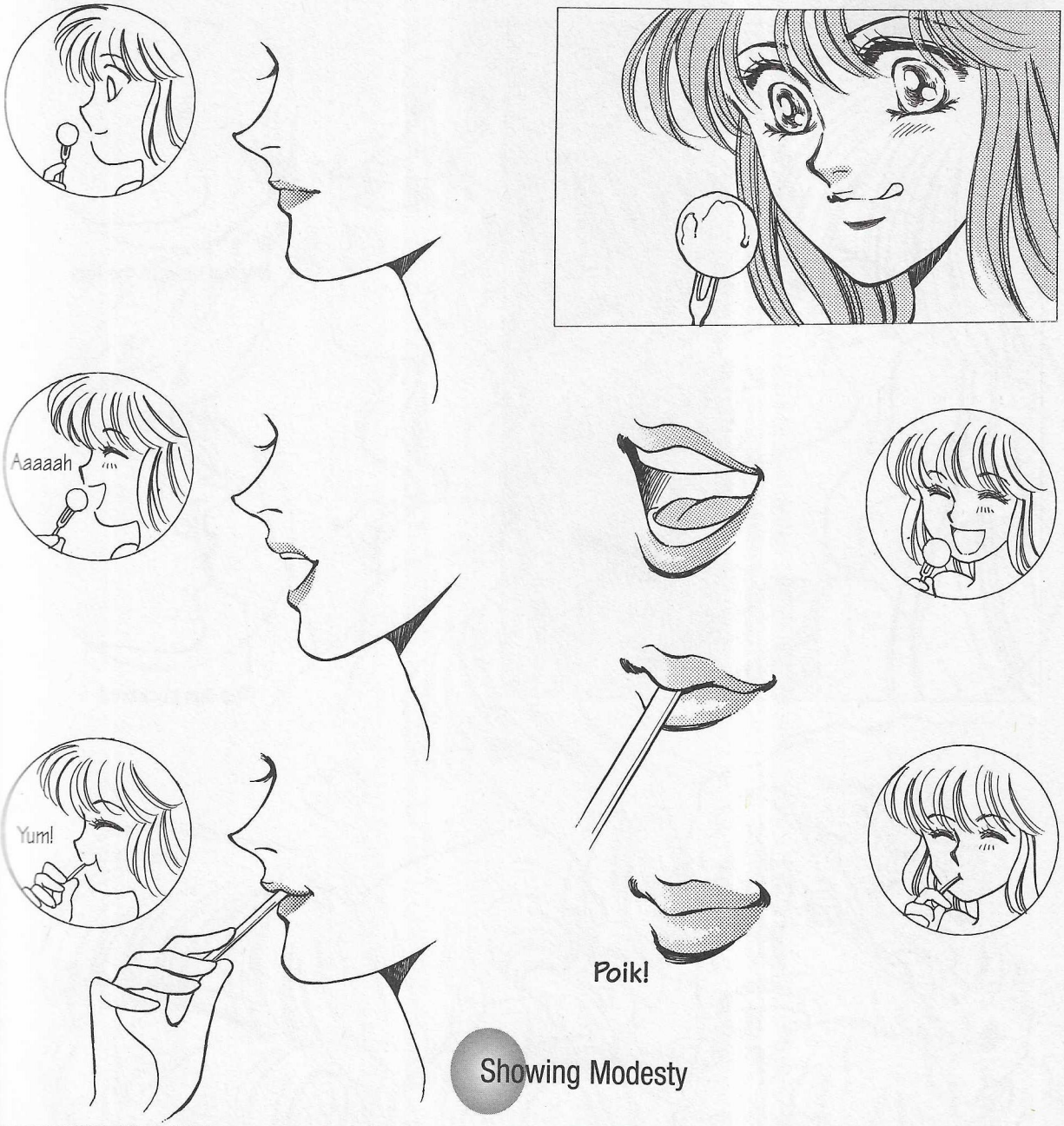
Pajamas





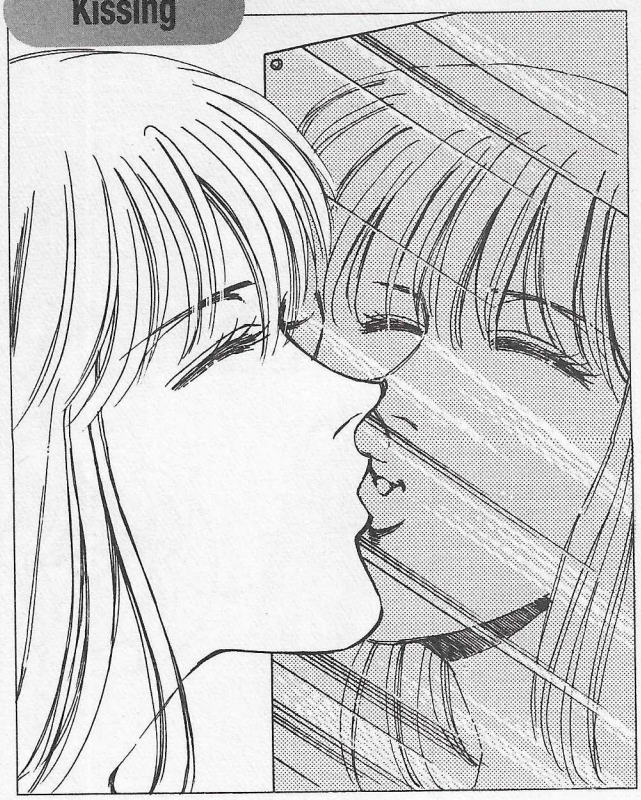
Clothes completely lose their shape when rumpled and discarded.

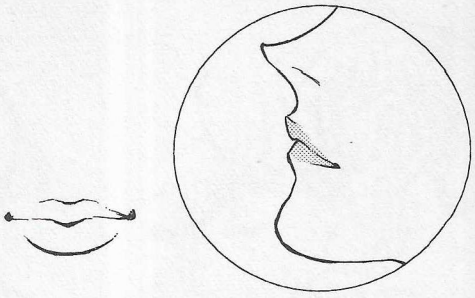
Biting and Clenching Articles with the Teeth



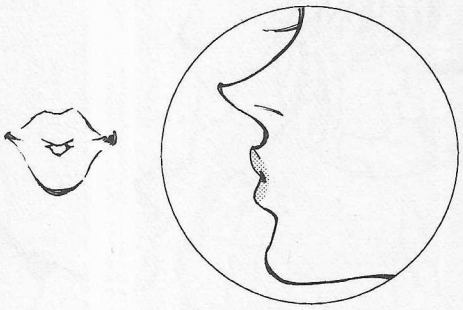
Showing Modesty

Kissing

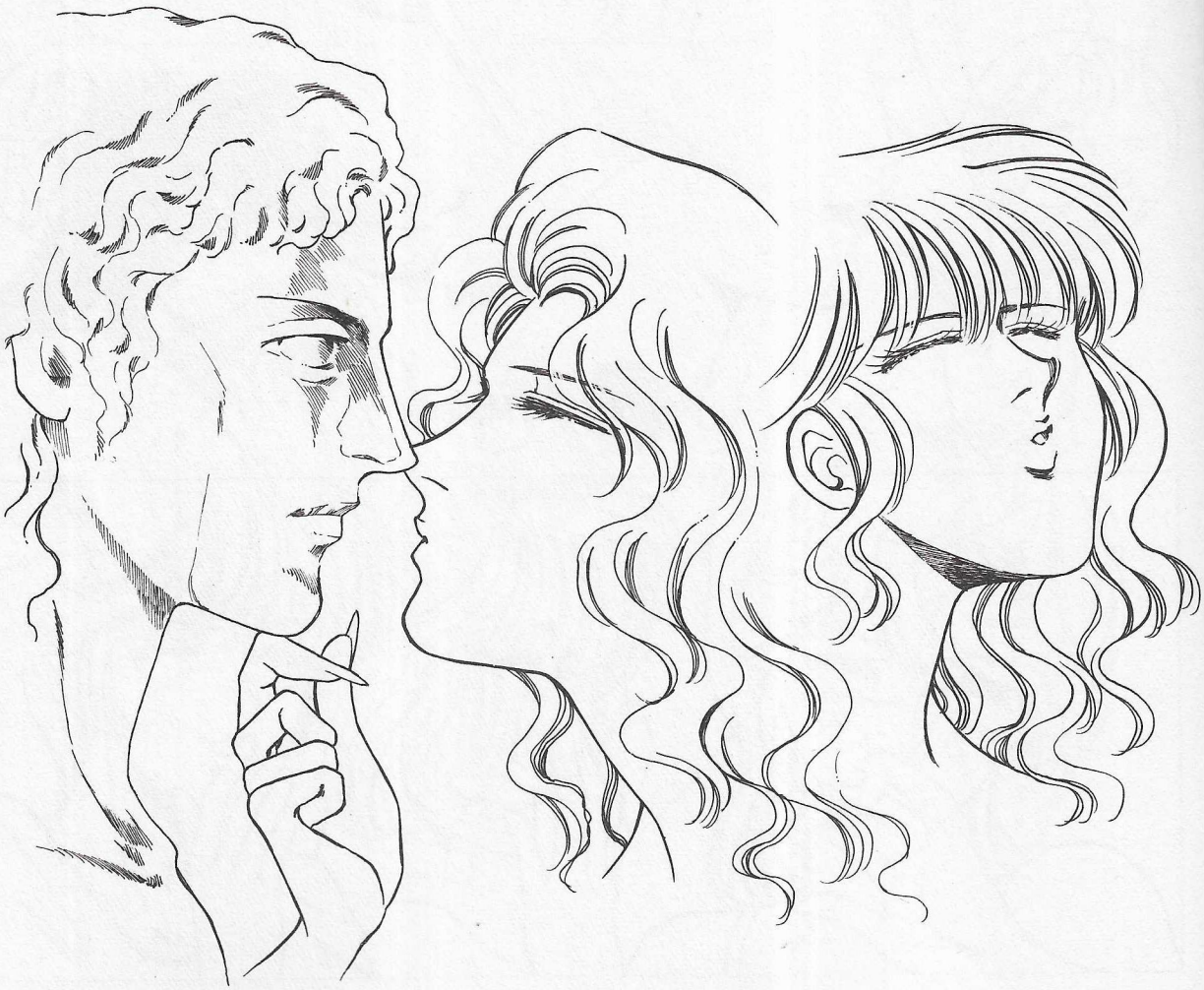




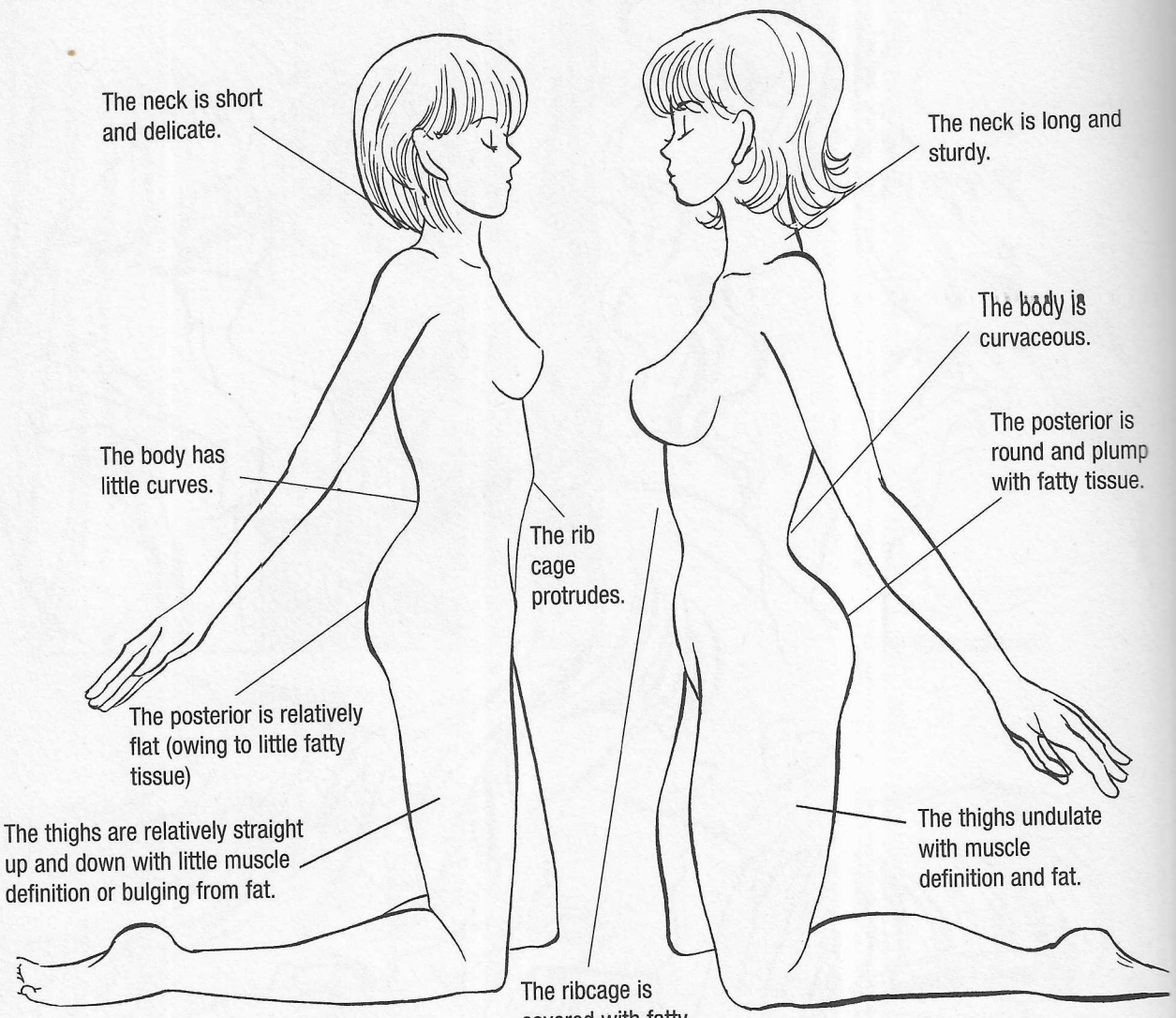
Normal view of the lips

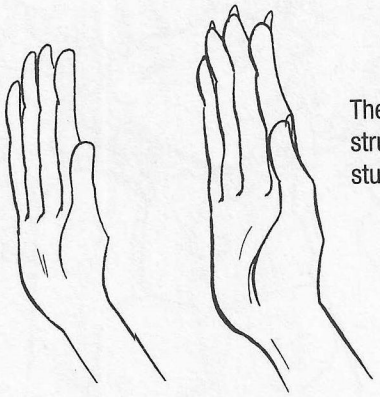


The lips puckered



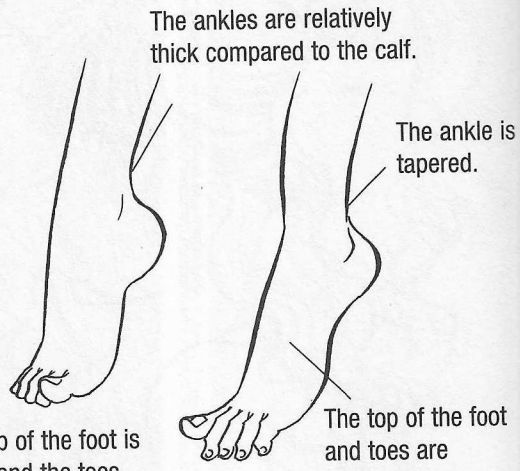
The Child vs. The Adult Figure—4: Figures Facing One Another


The neck is short and delicate.
The body has little curves.
The rib cage protrudes.
The posterior is relatively flat (owing to little fatty tissue)
The thighs are relatively straight up and down with little muscle definition or bulging from fat.
The neck is long and sturdy.
The body is curvaceous.
The posterior is round and plump with fatty tissue.
The thighs undulate with muscle definition and fat.
The ribcage is covered with fatty tissue and is not visible.



The palm, wrist, and bone structure appear large and sturdy.

Those of the child appear small, delicate, and frail.


The ankles are relatively thick compared to the calf.
The ankle is tapered.
The top of the foot is short, and the toes small and stubby.
The top of the foot and toes are elongated.

Chapter 5

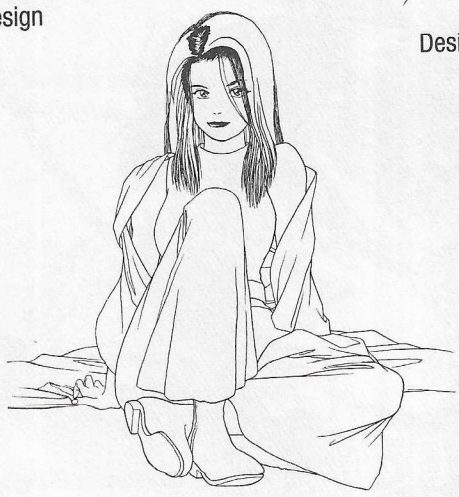
Learn from the Pros

Big Sister

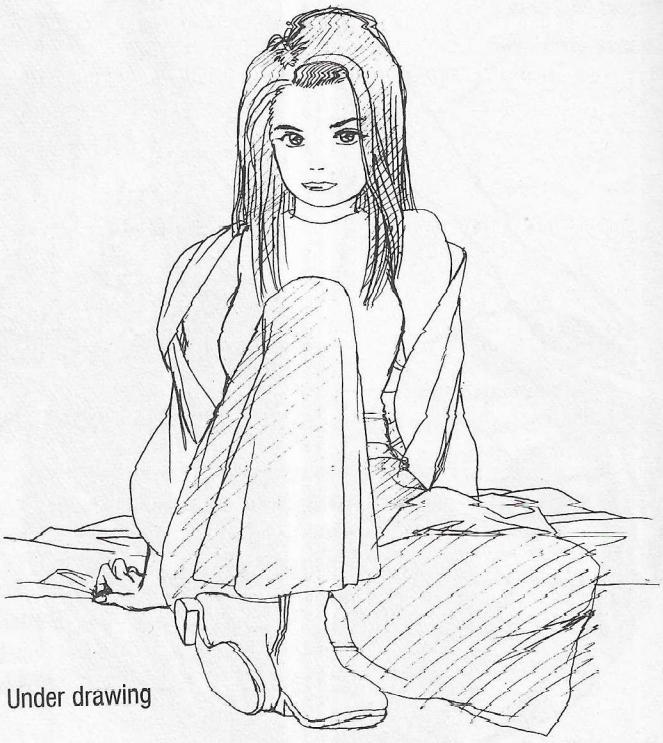
You-Wing (君羽空夢)

Final design

Design plan/sketch



Penned drawing



Under drawing

Inked drawing

A frontal view of the character appears both confident and bold, evoking a mature calm and relaxed self-assurance.

The artist comments, "I was looking to create the sense of 'a young adult,' while avoiding the typical 'cutesy' character." Compositionally, character's straightforward gaze and the frontal view of the figure paint the picture of a confident rather than timid, modest woman.

The design was carefully laid out in the rough sketch stages, knowing that the skirt and hair would eventually be inked in solid black. This attitude of taking painstaking care at the hand-drawing stage, and building the final work bit by bit, even the finishing touches (tone work), which were handled on the computer, is what brought the character to life.

◆ **Artist's Profile** ◆

Birthplace: Kanagawa, Japan

◆ **Tools Used** ◆

Under Drawing: 0.5 mm nib mechanical pencil

Wild Leather

Tsukimitsu Hagi

As is, the inked work, which is "line art," could be used as an under drawing for a comic. This sort of effect is created when solid black as seen in the creases in the leather and hatching in the seats are used to evoke light and shadow, suggesting a 3-dimensional form in a straightforward and simple manner.

The character's costume was "extremely mature" in the initial sketch.

With just a slightly low angle, the figure is brought forward, producing a powerful composition.

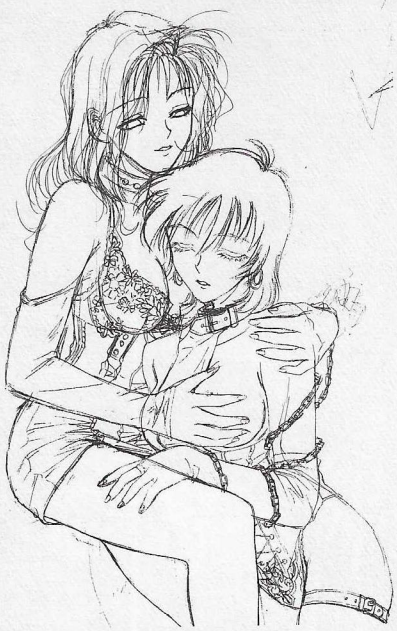
Cat suits, thigh-high boots and other fashions made of leather, heavy, glossy latex, and similar materials generate large and deep creases. Here, the artist illustrates the leather's stiffness by using solid black for large creases and ripples. For shiny materials in particular, such a finish where light is created by tracing white ink/diluted correction fluid over the screen tone along the creases. To determine where shadows must lie and how light is reflected, the artists must first determine the light source. An exquisitely extravagant composition, allowing the viewer to gain a sense of the character resulted, because the artist took painstaking care with etching the tone not only the character, but also the buildings, the vehicle's seats, streetlights, and other objects in the background.

◆ Artist's Profile ◆
Birthplace: Miyagi Prefecture, Japan
Current Occupation: Manga and freelance artist

◆ Tools Used ◆
For Primary Lines and Figure: Kabura pen (spoon pen)
For Detailed Lines: Maru pen (crow quill pen)
Under Drawing: 0.5 mm nib, B lead mechanical pencil

Fetish Friends

Nariaki Funabori



The rough sketch shows the artist's original concept of having one girl wrap her arm around the shoulder of the other.

Reference drawing
A refreshing, "young adult" character

◆ **Artist's Profile** ◆
Birthplace: Japan

◆ **Tools Used** ◆
Zebra G-pens, Maru pens (crow quill pen), Sakura My Name Pen (thin nib), Pilot's Calligraphy Pen, Magic Ink's Hi-F-ne.5, Pilot's Drawing Pen (0.1 and 0.3 tips), a mechanical pencil with a 0.5 B nib, and Pentel's Hi-POLYMER ColorLEDDS 0.5 and 0.9 (green lead)

Screen Tones: IC S-931, S-939, and S945; Deleter SE-156, SE-592, and SE-435; and Letraset's C-15 and C-111

White Ink/Correction Fluid: Sakura Poster White (Sakura Poster Colors), Pentel Correction Pen (thin tip), Mitsubishi uni-ball Signo (white), Pastel Liner Cologne White

Use of a subtle high angle creates a composition with a mysterious flavor.

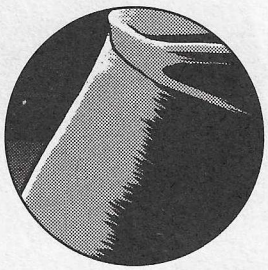
The artist has clearly distinguished the different textures, allowing him to express the softness of the figures and the charm of the two characters. The artist evoked the suppleness of the slip (the lace was created using the reverse side of a G-pen and a Maru-pen) using fine pen strokes and screen tone, while defining the black gloves and corset, as well as the thick leather of the dog collar and leg strap, through delicate use of solid black ink and white ink/correction fluid. In addition, the hand resting on the kneeling girl's breast serves to emphasize the flesh's softness. In the final work, the hand resting on the chains highlights the contrast between the suppleness of the character's fingers and the hardness of the chain, bringing to attention the different textures: flesh, the chains, the lace, and a sense of presence.

Sweet Torment

Hajime Yoshida

In the initial sketch, the background, sketched in lightly, was imagined to be by a windowsill or on a terrace. The concept gradually gelled through the artistic process.

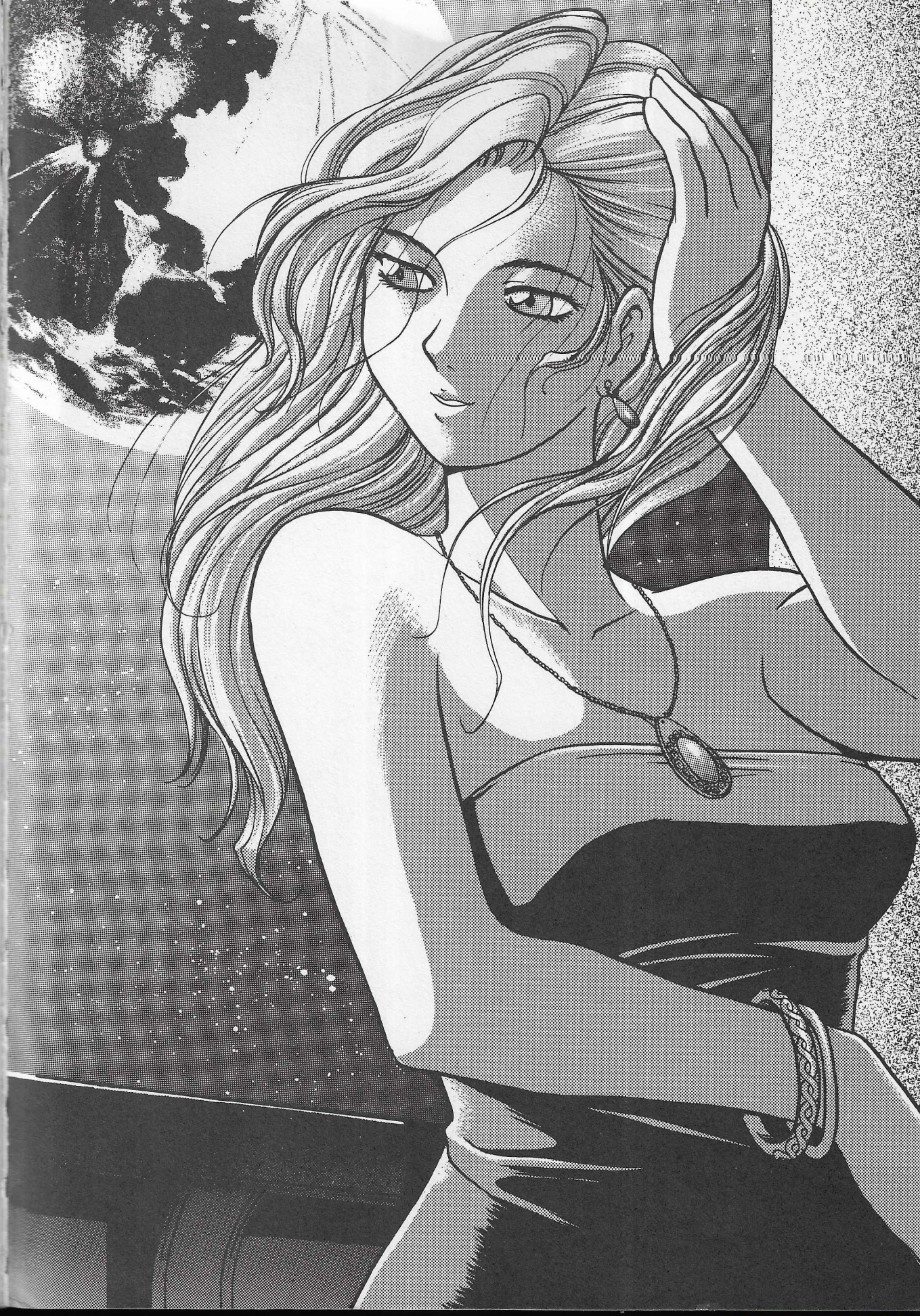
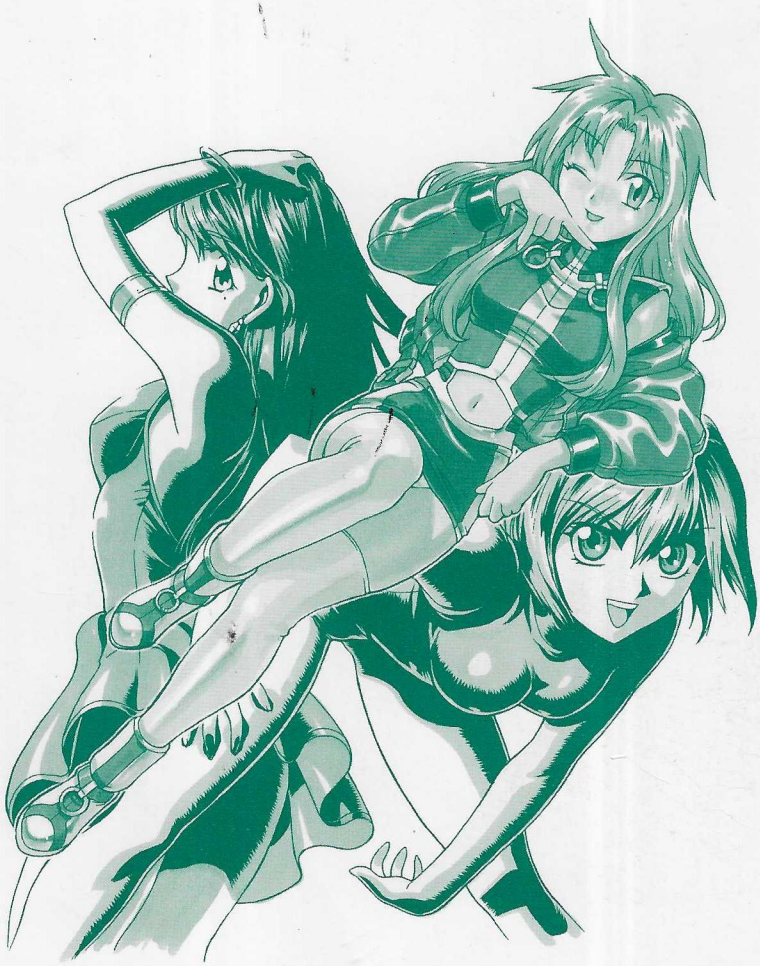
The delicate "movement" of the earring is a subtle touch, bringing dynamism and motion to a static image by capturing that "moment when the girl looks back."



The juncture of light and shadow follows a subtle angle, thus suggesting the gentle curve of the hip and volume of the figure.

◆ Artist's Profile ◆
Birthplace: Shizuoka Prefecture, Japan

◆ Tools Used ◆
For Primary Lines and Figure: G-pen
For Detailed Lines: Kabura pen (spoon pen)
Under Drawing: 0.5 mm nib, B lead mechanical pencil

Using a close-up view to make a character ever more striking

The artist has evoked a sense of roundness in the character and a sense of texture by using creases appearing within bold patches of solid black, placed in the center of the composition. The thin creases appearing around the pendant resting on her chest simultaneously suggest the pendant's weight as well as the stiffness of the fabric making up the snug dress. Furthermore, the use of similarly rendered creases underneath her chest and on her hip serves naturally to express the allure of a tight and tiny dress. Dark screen tone used on all parts of the figure brings to attention the white flesh reflecting the light of the moon. The coupling of the moon with the character's flowing hair heightens the composition's mysterious mood.